

COMEDY:

an annotated bibliography
of theory and criticism

JAMES E. EVANS

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Evans, James E. Comedy: An Annotated Bibliography of Theory and Criticism. Metuchen, NJ: Scarecrow Press, 1987.

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of theory and criticism

by
JAMES E. EVANS

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The Scarecrow Press, Inc.
Metuchen, N.J., & London
1987

Library of Congress Cataloging-in-Publication Data

Evans, James E.

Comedy, an annotated bibliography of theory and criticism.

Includes indexes.

1. Comedy--Bibliography. 2. Comic, The--Bibliography.

I. Title.

Z5784.C6E94 1987 [PN1922] 016.809'917 87-4748

ISBN 0-8108-1987-2

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PREFACE

From Plato to Umberto Eco comedy has been a subject of perennial interest. In the 1980s there have even been two attempts, one scholarly and one fictional, to recreate the "lost" book on comedy by Plato's pupil Aristotle: by Richard Janko in Aristotle on Comedy: Towards a Reconstruction of Poetics II, which also returns us to the ancient "Tractatus Coislinianus"; and by Eco in The Name of the Rose, where murder fails to prevent disclosure of the treatise (see items 216 and 274 below). So the time seemed propitious to gather and annotate the best that has been published about comedy in a bibliography of larger scope than the one by E. H. Mikhail, Comedy and Tragedy: A Bibliography of Critical Studies (Troy: Whitston, 1972), which included only about four hundred items. This book is intended to provide a better guide through the maze of comic theory and criticism than has hitherto existed.

A bibliography of so extensive a subject must necessarily be selective. I include 3,106 items published through 1984, either in English or later translated into English. I emphasize writing since 1900 (including only 157 items before this date), about the time that Henri Bergson and Sigmund Freud published their influential essays. Since 1900 interest in comedy has proliferated in literary studies and numerous other fields, such as philosophy, anthropology, psychology, sociology, religious studies, communication studies, and medicine, all represented in this volume. The variety of disciplinary approaches to this subject matter provides a sometimes bewildering number of turns in theory and criticism, but it also attests to comedy's importance in the human condition.

The bibliography is arranged in four parts--Comic Theory Before 1900, Comic Theory After 1900, Comic Literature, and Related Subjects. Part I is divided chronologically, Classical and Medieval, Renaissance, Neoclassical, and Nineteenth Century; Part II needed no such subdivision. The third part is divided into national literatures, beginning with ancient Greece and Rome, continuing with Italy, Spain, France, Germany, England, Ireland, Russia, America, and other literatures, and concluding with a section on film and related media. Shakespeare and Molière, because of their importance in the comic tradition, are given separate headings. The fourth section begins with literary forms closest to comedy--farce, tragicomedy, parody, and burlesque; it continues with satire, irony, the fool and

other comic types, the grotesque, and caricature and concludes with topics in which nonliterary studies are more prominent: humor, laughter, and jokes. In choosing items for Part IV, "Related Subjects," I selected those of more general application, whereas in Parts II and III I included many items on individual comic texts. The necessary feature of each piece of criticism chosen was its illumination of some generic questions about the comic; items were not selected if they merely provided a reading, however excellent, of a text. I placed individual titles within the category which seemed most indicative. Thus, for example, Freud does not appear until the sections on humor and jokes, despite his importance for comic theory in general. The index to authors and subjects should help the reader overcome any difficulty in locating particular items.

* * *

I must acknowledge the many kinds of assistance I received in completing this project. The University of North Carolina at Greensboro provided me with a Research Assignment in the fall semester of 1984 and a Research Council Grant for 1984-1985. The Department of English assigned me three graduate students as research assistants, Jon Obermeyer, Allison Shirriffs, and Clay Houchens, who, during various stages of the project, collected data and/or assisted with the index. The staff of Jackson Library of my university provided much assistance, especially Gaylor Callahan of Interlibrary Loan. I frequently used Perkins Library of Duke University and Davis Library of the University of North Carolina at Chapel Hill, which were valuable resources for periodicals. Many colleagues offered advice on the project; two deserve to be singled out, John Douglas Minyard of Classical Studies and William O. Goode of Romance Languages. The work of two other bibliographers helped me to sort out nonliterary studies: R. B. Gill in "Some Psychological and Sociological Works Relevant to Satire," *Scholia Satyrica* 3 (1977): 3-14, and in "New Direction in Satire: Some Psychological and Sociological Approaches," *Studies in Contemporary Satire* 9 (1982): 17-28; and Mahadev L. Apte in *Humor and Laughter: An Anthropological Approach* (Ithaca: Cornell UP, 1985), 275-308, whose bibliography I used to advantage even though the book is not included because of its date. To all of these persons or institutions belong some credit for what is valuable in this bibliography.

Among the scholars of literature, the bibliographer is the "humble drudge," as Samuel Johnson once called the lexicographer, who similarly hopes to "escape reproach" while other authors "aspire to praise." The bibliographer, too, begins by imagining "treasures" with which he expects "every search into those neglected mines" to reward his labor and the "triumph" with which he intends to "display [his] acquisitions to mankind." But, awakening to reality upon completion of his project, he can repeat what Johnson said of his *Dictionary*: "I cannot hope to satisfy those who are perhaps not inclined to be pleased, since I have not always been able to satisfy

myself." So, last of all, I thank my family. For if several years of work on this bibliography reminded me of comedy's theme of human imperfection, their support and good cheer allowed me to rehearse another of its themes, the celebration of human vitality and continuity.

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ABBREVIATIONS FOR PERIODICALS

AA	American Anthropologist
ABR	American Benedictine Review
Adam	Adam International Review
AfrA	African Arts
AfrS	African Studies: The Bi-Annual Multi-Disciplinary Journal of the African Studies Institute, Uni- versity of the Witwatersrand, Johannesburg
AHR	American Historical Review
AHumor	American Humor: An Interdisciplinary Newsletter
AI	American Imago: A Psychoanalytic Journal for Culture, Science, and the Arts
AJA	American Journal of Archeology
AJES	Aligarh Journal of English Studies
AJFS	Australian Journal of French Studies
AJOPs	American Journal of Orthopsychiatry
AJP	American Journal of Philology
AJPSA	American Journal of Psychiatry
AJPsy	American Journal of Psychology
AJS	American Journal of Sociology
AL	American Literature: A Journal of Literary History, Criticism, and Bibliography
AnM	Annale Mediaevale
AnthQ	Anthropological Quarterly
APQ	American Philosophical Quarterly
AQ	American Quarterly
AR	Antioch Review
ARAA	Arbeiten aus Anglistik und Amerikanistik
Archiv	Archiv für das Studium der Neueren Sprachen und Literaturen
ArielE	Ariel: A Review of International English Litera- ture
ArlQ	Arlington Quarterly
ArQ	Arizona Quarterly
ASch	American Scholar
ASInt	American Studies International
ASR	American Sociological Review
ATQ	American Transcendental Quarterly: A Journal of New England Writers

AUMLA	Journal of the Australasian Universities Language and Literature Association: A Journal of Literary Criticism, Philology & Linguistics
BALF	Black American Literature Forum
BBrPsycho	Bulletin of the British Psychological Association
BCom	Bulletin of the Comediantes
BFAC	Bulletin of the Faculty of Arts, Cairo
BHS	Bulletin of Hispanic Studies
BJMPA	British Journal of Medical Psychology
BJP	British Journal of Psychology
BJS	British Journal of Sociology
BMGS	Byzantine and Modern Greek Studies
BMMLA	Bulletin of the Midwest Modern Language Association
BNYPL	Bulletin of the New York Public Library
Boundary	Boundary 2: A Journal of Postmodern Literature
BSOAS	Bulletin of the School of Oriental and African Studies
BSUF	Ball State University Forum (formerly Ball State Teachers College Forum)
BuR	Bucknell Review
BUSE	Boston University Studies in English
BYUS	Brigham Young University Studies
CahiersE	Cahiers Elisabethains: Etudes sur la Pré-Renaissance et la Renaissance Anglaises
C&L	Christianity and Literature
C&M	Classica et Mediaevalia
C&T	Culture & Tradition
CanJBehS	Canadian Journal of Behavioural Science
CASS	Canadian-American Slavic Studies (formerly Canadian Slavic Studies)
CB	Classical Bulletin
CCC	College Composition and Communication
CCEI	Cahiers du Centre d'Etudes Irlandaises
CD	Child Development
CE	College English
CEA	CEA Critic: An Official Journal of the College English Association
CentR	The Centennial Review
ChauR	The Chaucer Review: A Journal of Medieval Studies and Literary Criticism
ChinL	Chinese Literature
ChLB	Charles Lamb Bulletin
ChS	Christian Scholar
CimR	Cimarron Review
CJ	The Classical Journal
CJP	Canadian Journal of Psychology

CL	Comparative Literature
CLAJ	College Language Association Journal
CLS	Comparative Literature Studies
CML	Classical and Modern Literature: A Quarterly
CollG	Colloquia Germanica, Internationale Zeitschrift für Germanische Sprache- und Literaturwissen- schaft
CollL	College Literature
ColQ	Colorado Quarterly
ComM	Communication Monographs
CompD	Comparative Drama
ConL	Contemporary Literature
ConnR	Connecticut Review
ContempR	Contemporary Review
CP	Classical Philology
CQ	Classical Quarterly
CR	The Critical Review
CREL	Cahiers Roumains d'Etudes Littéraires: Revue Trimestrielle de Critique, d'Esthétique et d'Histoire Littéraires
Crit	Critique: Studies in Modern Fiction
CritI	Critical Inquiry
CritQ	Critical Quarterly
CSP	Canadian Slavonic Papers
CSR	Christian Scholar's Review
CSSH	Comparative Studies in Society and History
CSSJ	Central States Speech Journal
CW	Classical Weekly
DeltaES	Delta: Revue du Centre d'Etudes et de Recherche sur les Ecrivains du Sud aux Etats-Unis
DHLR	D. H. Lawrence Review
DicS	Dickinson Studies: Emily Dickinson (1830-86)
DidS	Diderot Studies
DP	Developmental Psychology
DQR	Dutch Quarterly Review of Anglo-American Letters
DR	Dalhousie Review
DramS	Drama Survey
DSA	Dickens Studies Annual: Essays on Victorian Fic- tion
DStudies	Dostoevsky Studies: Journal of the International Dostoevsky Society
EA	Etudes Anglaises: Grande-Bretagne, Etats-Unis
EAL	Early American Literature
E&S	Essays and Studies
ECent	The Eighteenth Century: Theory and Interpreta- tion
ECr	L'Esprit Créateur

ECS	Eighteenth-Century Studies
EDH	Essays by Divers Hands
EIC	Essays in Criticism: A Quarterly Journal of Literary Criticism
EigoS	Eigo Seinen
Éire	Éire-Ireland: A Journal of Irish Studies
ELH	[Formerly Journal of English Literary History]
ELN	English Language Notes
ELR	English Literary Renaissance
ELWIU	Essays in Literature
EnIE	Enlightenment Essays
EPM	Educational and Psychological Measurement
ErasR	Erasmus Review
ES	English Studies: A Journal of English Language and Literature
ESA	English Studies in Africa: A Journal of the Humanities
ESC	English Studies in Canada
ESQ	ESQ: A Journal of the American Renaissance
ETJ	Educational Theatre Journal
FForum	Folklore Forum
FI	Forum Italicum
FMLS	Forum for Modern Language Studies
FOB	Flannery O'Connor Bulletin
FortnR	Fortnightly Review
FQ	Florida Quarterly
FR	French Review: A Journal of the American Association of Teachers of French
Fraser	Fraser's Magazine
FrF	French Forum
FS	French Studies: A Quarterly Review
FurmS	Furman Studies
Fusta	La Fusta: Journal of Literature and Culture
G&R	Greece and Rome
GaR	Georgia Review
GL&L	German Life and Letters
GQ	German Quarterly
GR	Germanic Review
GRBS	Greek, Roman and Byzantine Studies
GW	Germanica Wratislaviensia
GyS	Gypsy Scholar: A Graduate Forum for Literary Criticism
HAB	The Humanities Association Review/La Revue de l'Association des Humanités (formerly The Humanities Association Bulletin)

HealthEdJ	Health Education Journal
HibJ	Hibbert Journal
Hispano	Hispanófila
HistRel	History of Religions
HJR	Henry James Review
HLQ	Huntington Library Quarterly: A Journal for the History and Interpretation of English and Amer- ican Civilization
HO	Human Organization
HR	Hispanic Review
HSCP	Harvard Studies in Classical Philology
HSE	Hungarian Studies in English
HudR	The Hudson Review
HumRelat	Human Relations
HUSL	Hebrew University Studies in Literature
IEY	Iowa English Bulletin: Yearbook
IFR	International Fiction Review
IJJ	Interpretation: A Journal of Political Philosophy
IJPsa	International Journal of Psycho-Analysis
IJSPA	International Journal of Social Psychiatry
IJWS	International Journal of Women's Studies
IlQ	Illinois Quarterly
IndL	Indian Literature
IntJEthics	International Journal of Ethics
IntJPsyco	International Journal of Psychology
IntQ	International Quarterly of Adult Education
IQ	Italian Quarterly
IUR	Irish University Review: A Journal of Irish Studies
JAAC	Journal of Aesthetics and Art Criticism
JAF	Journal of American Folklore
JAmPsycho	Journal of the American Psychoanalytic Association
JAnalPsych	Journal of Analytical Psychology
JAP	Journal of Abnormal Psychology
JapQ	Japan Quarterly
JAR	Journal of Anthropological Research
JASP	Journal of Abnormal and Social Psychology
JBals	Journal of Baltic Studies
JBehavSci	Journal of Behavioural Science
JC	Journal of Communication
JCB	Journal of Creative Behavior
JChildPsy	Journal of Child Psychology and Psychiatry
JConsClin	Journal of Consulting and Clinical Psychology
JECPA	Journal of Experimental Child Psychology
JEGP	Journal of English and Germanic Philology
JEPs	Journal of Educational Psychology
JExpResPers	Journal of Experimental Research in Personality

JExpSPsy	Journal of Experimental Social Psychology
JFI	Journal of the Folklore Institute
JGenPs	Journal of Genetic Psychology
JGP	Journal of General Psychology
JHI	Journal of the History of Ideas
JIndivPsy	Journal of Individual Psychology
JJQ	James Joyce Quarterly
JLS	Journal of Literary Semantics
JML	Journal of Modern Literature
JMRS	Journal of Medieval and Renaissance Studies
JNMD	Journal of Nervous and Mental Disease
JNT	Journal of Narrative Technique
JP	Journal of Philosophy
JPC	Journal of Popular Culture
JPer	Journal of Personality (formerly Character and Personality)
JPersAsse	Journal of Personality Assessment
JPF	Journal of Popular Film
JPopF&TV	Journal of Popular Film and Television
JPSP	Journal of Personality and Social Psychology
JPsy	Journal of Psychology
JQ	Journalism Quarterly
JResPers	Journal of Research in Personality
JRS	Journal of Roman Studies
JSI	Journal of Social Issues
JSP	Journal of Social Psychology
JSSR	Journal for the Scientific Study of Religion
JWarb	Journal of the Warburg and Courtauld Institutes
KanQ	Kansas Quarterly
KFLQ	Kentucky Foreign Language Quarterly
KFQ	Keystone Folklore
KoJ	Korea Journal
KR	The Kenyon Review
KRQ	Kentucky Romance Quarterly
L&P	Literature and Psychology
L&U	The Lion and the Unicorn: A Critical Journal of Children's Literature
LangQ	The USF Language Quarterly
LFQ	Literature/Film Quarterly
LHQ	Louisiana Historical Quarterly
LHR	Lock Haven Review
LHY	Literary Half-Yearly
LM	London Mercury
LSoc	Language in Society
LWU	Literatur in Wissenschaft und Unterricht
LY	Lessing Yearbook

MAL	Modern Austrian Literature: Journal of the International Arthur Schnitzler Research Association
MASJ	Midcontinent American Studies Journal
MBL	Modern British Literature
MD	Modern Drama
Meanjin	Meanjin Quarterly
MELUS	MELUS: The Journal of the Society for the Study of the Multi-Ethnic Literature of the United States
MFS	Modern Fiction Studies
MichA	Michigan Academician: Papers of the Michigan Academy of Science, Arts, and Letters
MissFR	Mississippi Folklore Register
MissQ	Mississippi Quarterly: The Journal of Southern Culture
MJLF	Midwestern Journal of Language and Folklore
ML	Modern Languages: Journal of the Modern Language Association (London, England)
MLN	[Formerly Modern Language Notes]
MLQ	Modern Language Quarterly
MLR	Modern Language Review
MLS	Modern Language Studies
MMisc	Midwestern Miscellany
MP	Modern Philology: A Journal Devoted to Research in Medieval and Modern Literature
MPQ	Merrill-Palmer Quarterly
MQ	Midwest Quarterly: A Journal of Contemporary Thought
MQR	Michigan Quarterly Review
MR	Massachusetts Review: A Quarterly of Literature, the Arts and Public Affairs
MS	Mediaeval Studies
MSE	Massachusetts Studies in English
MTQ	Mark Twain Quarterly
MuK	Maske und Kothurn: Internationale Beitrage zur Theaterwissenschaft
NALF	Negro American Literature Forum
NAR	North American Review
NCF	Nineteenth-Century Fiction
NCFS	Nineteenth-Century French Studies
Neophil	Neophilologus
NEQ	The New England Quarterly: A Historical Review of New England Life and Letters
NewsS	New Scholar: An Americanist Review
NLH	New Literary History: A Journal of Theory and Interpretation
NM	Neuphilologische Mitteilungen: Bulletin de la Société Neophilologique/Bulletin of the Modern Language Society

NMW	Notes on Mississippi Writers
NOR	New Orleans Review
NYArtsJ	New York Arts Journal
NYFQ	New York Folklore (formerly New York Folklore Quarterly)
OhR	Ohio Review
OL	Orbis Litterarum: International Review of Literary Studies
OntarioR	Ontario Review: A North American Journal of the Arts
P&R	Philosophy and Rhetoric
PAPA	Publications of the Arkansas Philological Association
PAR	Performing Arts Resources
PBA	Proceedings of the British Academy
PCL	Perspectives on Contemporary Literature
Person	The Personalist: An International Review of Philosophy
PFSCS	Papers on French Seventeenth Century Literature
PLL	Papers on Language and Literature: A Journal for Scholars and Critics of Language and Literature
PMLA	Publications of the Modern Language Association of America
PMPA	Publications of the Missouri Philological Association
PMS	Perceptual and Motor Skills
PostS	Post Script: Essays in Film and the Humanities
PP	Philologica Pragensia
PQ	Philological Quarterly
PR	Partisan Review
PrS	Prairie Schooner
PS	Pacific Spectator
PsaQ	Psychoanalytic Quarterly
PsyB	Psychological Bulletin
PsychiatQ	Psychiatric Quarterly
PsychologR	Psychological Review
PsycholRep	Psychological Reports
PsychulR	Psychocultural Review
PsyR	Psychoanalytic Review
PsyS	Psychonomic Science
PYACA	Psychoanalytic Study of the Child
PYRCA	Psychological Record
QI	Quaderni d'Italianistica: Official Journal of the Canadian Society for Italian Studies
QJS	Quarterly Journal of Speech
QQ	Queen's Quarterly

Quar	Quarterly Review
RAL	Research in African Literatures
RANAM	Recherches Anglaises et Américaines
R&L	Notre Dame English Journal: A Journal of Religion and Literature
RCF	The Review of Contemporary Fiction
RECTR	Restoration and 18th Century Theatre Research
REL	Review of English Literature
Ren&R	Renaissance and Reformation/Renaissance et Ré- forme
RenD	Renaissance Drama
RenP	Renaissance Papers
RenQ	Renaissance Quarterly
RES	Review of English Studies: A Quarterly Journal of English Literature and the English Language
RF	Romanische Forschungen
RFI	Regionalism and the Female Imagination
RhM	Rheinisches Museum für Philologie
RivFC	Rivista di Filologia e d'Istruzione Classica
RLC	Revue de Littérature Comparée
RLSt	Rackham Literary Studies
RLV	Revue des Langues Vivantes
RMS	Renaissance & Modern Studies
RomN	Romance Notes
RORD	Research Opportunities in Renaissance Drama
RPac	Revue du Pacifique: Etudes de Littérature Française
RPh	Romance Philology
RR	Romanic Review
RS	Research Studies
RUO	Revue de l'Université d'Ottawa/University of Ot- tawa Quarterly
RUS	Rice University Studies
RusR	Russian Review: An American Quarterly Devoted to Russia Past and Present
SA	Scientific American
SAB	South Atlantic Review (formerly South Atlantic Bulletin)
SAC	Studies in the Age of Chaucer: The Yearbook of the New Chaucer Society
SAF	Studies in American Fiction
SAQ	South Atlantic Quarterly
SatR	Saturday Review
SBHC	Studies in Browning and His Circle: A Journal of Criticism, History, and Bibliography
SBL	Studies in Black Literature
SC	Social Casework

Schols	Scholia Satyrica
SCR	South Carolina Review
SE EJ	Slavic and East European Journal
SEER	The Slavonic and East European Review
SEL	SEL: Studies in English Literature, 1500-1900
Seminar	Seminar: A Journal of Germanic Studies
SFQ	Southern Folklore Quarterly
SFR	Stanford French Review
SFr	Studi Francesi
ShakS	Shakespeare Studies
ShawB	Shaw Bulletin
ShawR	Shaw: The Annual of Bernard Shaw Studies (formerly Shaw Review)
SHR	Southern Humanities Review
ShS	Shakespeare Survey: An Annual Survey of Shake- spearean Study and Production
SIR	Studies in Romanticism
SJPYA	Scandinavian Journal of Psychology
SJS	San Jose Studies
SJW	Shakespeare-Jahrbuch
SLitI	Studies in the Literary Imagination
SLJ	Southern Literary Journal
SM	Speech Monographs
SN	Studia Neophilologica: A Journal of Germanic and Romance Languages and Literature
SNL	Satire News Letter
SNNTS	Studies in the Novel
SociolSoc	Sociology and Social Research
SocPsycholQ	Social Psychology Quarterly
SocR	Social Research
SoR	Southern Review (Baton Rouge, LA)
SoRA	Southern Review: Literary and Interdisciplinary Essays (Adelaide, Australia)
SovL	Soviet Literature
SP	Studies in Philology
SQ	Shakespeare Quarterly
SR	Sewanee Review
SSCJ	Southern Speech Communication Journal
SSF	Studies in Short Fiction
SSL	Studies in Scottish Literature
StAH	Studies in American Humor
StCS	Studies in Contemporary Satire: A Creative and Critical Journal
StHum	Studies in the Humanities
StuTC	Studies in the Twentieth Century
SVEC	Studies on Voltaire and the Eighteenth Century
SWR	Southwest Review
TA	Theatre Annual
TAM	Theatre Arts Monthly

TAPA	Transactions of the American Philological Association
TCI	Twentieth Century Interpretations
TCL	Twentieth Century Literature: A Scholarly and Critical Journal
TCV	Twentieth Century Views
TDR	The Drama Review (formerly Tulane Drama Review)
TEAS	Twayne's English Authors Series
TFSB	Tennessee Folklore Society Bulletin
Thalia	Thalia: Studies in Literary Humor
ThArts	Theatre Arts
ThR	Theatre Research International
TJ	Theatre Journal
TQ	Theatre Quarterly
TriQ	TriQuarterly
TSL	Tennessee Studies in Literature
TSLL	Texas Studies in Literature and Language: A Journal of the Humanities
TT	Theology Today
TVQ	Television Quarterly
TWAS	Twayne's World Authors Series
UCC	University of California Chronicle
UCPCP	University of California Publications in Classical Philology
UCPES	University of California Publications, English Studies
UCPMP	University of California Publications in Modern Philology
UDR	University of Dayton Review
UKCR	University of Kansas City Review
UQ	Ukrainian Quarterly: Journal of East European and Asian Affairs
UTQ	University of Toronto Quarterly: A Canadian Journal of the Humanities
UTSE	University of Texas Studies in English
UWR	University of Windsor Review
VN	Victorian Newsletter
VQR	Virginia Quarterly Review: A National Journal of Literature and Discussion
VS	Victorian Studies: A Journal of the Humanities, Arts and Sciences
W&L	Women & Literature
WascanaR	Wascana Review
WC	The Wordsworth Circle
WF	Western Folklore

WHR	Western Humanities Review
WS	Women's Studies: An Interdisciplinary Journal
WVUPP	West Virginia University Philological Papers
XUS	Xavier Review (formerly Xavier University Studies)
YCS	Yale Classical Studies
YES	Yearbook of English Studies
YFS	Yale French Studies
YR	The Yale Review: A National Quarterly
YSE	Yale Studies in English
ZRL	Zagadnienia Rodzajów Literackich
ZRP	Zeitschrift für Romanische Philologie

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PART I:

COMIC THEORY BEFORE 1900

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Comedy as imitation of lower characters, having some defect or ugliness not painful or destructive.
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The ludicrous as irony and buffoonery; objects of laughter to be pleasing.
4. Augustine, Saint. The City of God. Trans. Marcus Dods. New York: Modern Library, 1950.
Comedy's handling of impure subject without filthiness; license of Old Comedy reasonable.
5. Boccaccio, Giovanni. "The Genealogy of the Gentile Gods." Trans. Charles G. Osgood. In Dukore, 103-12.
Comedy as imitation of variety of human nature, only incidentally instructive; most comedy not upright.
6. Cicero. On Oratory and Orators. Trans. J. S. Watson. Carbondale: Southern Illinois UP, 1970.
Laughter to point out the offensive in an inoffensive manner; laughter of jokes from disappointed expectation.
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Movement of comedy from adversity to prosperity; comic style low.

8. Demetrius. On Style. Trans. D. C. Innes. In Russell and Winterbottom, 171-215.

Comic characters derived from hyperbole (based on impossibility); comic style from commonplace words.

9. Donatus. "On Comedy and Tragedy." Trans. George Miltz. In Lauter, 27-32.

Comedy as reflection of life and custom; its classes, kinds, and the four parts.

10. Evanthius. "On Drama." Trans. O. B. Hardison, Jr. Classical and Medieval Literary Criticism: Translations and Interpretations. Eds. Alex Preminger, O. B. Hardison, Jr. and Kevin Kerrane. New York: Ungar, 1974. 301-05.

Comedy as fortunes of men of middle class, having slight dangers and a happy end; its four parts.

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Propriety needed though comedy sometimes raises its voice; against liberty of Old Comedy.

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The ridiculous as delusion accompanied by weakness; malice felt by the spectator of comedy.

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The danger of comic pleasure.

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The genius of comedy the same as that of tragedy.

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Prefers seriousness and polished language of New Comedy to the vulgarity of Old Comedy.

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Laughter not for derision and opposed to propriety; jesting based on false reasoning.

17. "Tractatus Coislinianus." Trans. Lane Cooper. An Aristotelian Theory of Comedy. By Cooper. New York: Harcourt, 1922. 224-26.

Comedy as imitation of action that is absurd and lacking in magnitude; its speech and actions, its characters and thoughts, its four parts.

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Comedy as imitation of action that is ridiculous, fiction of affairs of everyday life.

See also 19, 87, 181, 196, 216, 217, 222, 234, 274, 294, 310, 312, 363, 443, 535, 541, 661, 794, 850, 953, 987, 1131, 1160, 1269, 1273, 1294, 1561, 2025, 2933, 2947.

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Causes of comic laughter in deception, wickedness, defeat, or indecency; moderate events or injury possible in comedy.

20. Cinthio, Gerald. "On the Composition of Comedies and Tragedies." Trans. Allan H. Gilbert. In Gilbert, 252-262.

Comedy to seek a moral end through pleasure; use of feigned plot, ordinary men, and familiar speech.

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Tragicomedy without death, yet near it, unlike comedy.

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Comedy both profane and opposed to truth.

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Comedy instructive through its punishment of vice.

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Comedy to anatomize deformity; humour from a peculiar quality which dominates a character's being.

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The ridiculous as ugliness or baseness joined with wonder.
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Comedy as imitation of actions of private persons to correct manners; its imaginary action with agreeable ending.
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Comedy to reprove vice and common abuses of life.
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Comedy as imitation of inferior men in base action that is ridiculous; its laughter as liberation.
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Comedy as imitation of action of lower characters; its parts; its simple and complex plots.
34. Scalinger, Julius Caesar. Select Translations from Scalinger's Poetics. Trans. Frederick Morgan Padelford. Yale Studies in English 26. New York: Holt, 1905.
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Laughter's basis as astonishment at the ugly.
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Comedy as imitation of worse actions; the ridiculous as ugliness neither deadly nor painful.

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Movement of comic action from doubt to joy; not all its action exhibited openly.

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Use of comedy as instruction against vice.

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Humor as singular way of acting, natural to one character.

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Satisfaction mixed with contempt in comedy; practical wisdom put into action to punish vice and the ridiculous.

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Humor as violent impulse of mind by which one becomes ridiculous (nos. 55 and 56).

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Affectation as source of the ridiculous; comedy, distinct from burlesque, linked to good humor and benevolence.

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Hopes that English comedy will not abandon humor.
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Comic pleasure from true representation of general character; humor the end of comedy; species of humor.
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Comedy not to give individual portraits but to emphasize group; its action determined by chief character.
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Comedy to excite gay contempt; ridicule its essence; humor as particular cast of mind (nos. 90-93).

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86. Priestly, Joseph. A Course of Lectures on Oratory and Criticism. Ed. Vincent M. Bevilacqua and Richard Murphy. Carbondale: Southern Illinois UP, 1965.

Contrast the basis of the risible and the ridiculous, which adds contempt consistent with laughter.

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Man only completely human when he plays.

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Noble task of comedy to preserve freedom of mind by liberating it from passions, surveying life as occurrence, not fate, and smiling at absurdities.

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Comedy to render vice and folly ugly and detestable; humor as extravagance.

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Nothing subject to ridicule except deformity; ridicule as medium to truth; humor as remedy against vice.

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Comedy to move mirth; ridicule to laugh men out of vice and folly; humor controlled by judgment; mirth inferior to cheerfulness (nos. 35, 47, 65, 179, 249, 381, 446; Joseph Addison and Richard Steele).

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Comedy to educate by negative example.

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Laughter as sign of joy, not pride.

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Comedy as speaking picture of follies of a nation.

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- See also 181, 199, 217, 222, 294, 310, 395, 396, 715, 735, 807, 823, 1310, 1338, 1347, 1352, 1370, 1387, 1412, 1419, 1448, 1451, 1831, 1912, 2025, 2055, 2518, 2941, 2947, 2949, 2959.

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Absolute ideality of Shakespearean or Old Comedy; their unlimited jest.

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Character and plot inseparable in best comedy; human nature the study of comic writers.
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PART III:

COMIC LITERATURE

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His comedy and the laughable, superimposition of the ridiculous on non-ridiculous world.

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Influence of Italian intrigue comedy and characters of pedant, captain, servant, pantaloone.

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Women as arbiters of their lives in Goldoni's comedies with female protagonists.

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Humorous motifs of picaresque fused with comic view of society.

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Static comedy until fifth act; incredible catastrophe as his coming to terms with Shakespearean comedy.
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Comic success in its plot tremulous, temporary.

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This comedy's clarification of saturnalian potential of satire.

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Essentially parodic play.

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Conventional comic characters and subplot integral to play, providing its middle.
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His bitter ridicule of human folly, use of distortion and exaggeration as modes, combination of ironic criticism with gay laughter.
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Susan Snyder, "Othello and the Conventions of Romantic Comedy," 123-41.
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 Dramatic equation between comic satire and hellish retribution.
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 His movement toward comic acceptance of incorrigibility of human imagination, impunity of pursuing fantasy.
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 Moral affirmation of comedy questioned; Alchemist as amoral and delightful assertion of human energy.
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His Aristophanic elements: farce, less intricate plotting, inverted worlds, obscenity, satiric didacticism, personal satire, breaking of illusion.

1055. Habicht, Werner. "The Wit-Interludes and the Form of Pre-Shakespearean 'Romantic Comedy.'" RenD 8 (1965): 73-88.

Thematic pattern of comedies from morality play: temptation and repentance.

1056. Hall, John M. "Braggadocchio and Spenser's Golden World Concept: The Function of Unregenerative Comedy." ELH 37 (1970): 315-24.

Comedy enabling affirmation of serenity.

1057. Hannaford, Stephen. "'My Money Is My Daughter': Sexual and Financial Possession in English Renaissance Comedy." SJW 81 (1984): 93-110.

Version of New Comedy with three basic characters, three objects/situations, eleven points, theme of sexual possession.

1058. Haselkorn, Anne M. Prostitution in Elizabethan and Jacobean Comedy. Troy, NY: Whitston, 1983.

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Spenser's comedy integral; gentle treatment of comic offenders.

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Marriage treated irreverently by Marston, Dekker, Heywood, Middleton; economic pressure on Plautine meretrix, virgo.

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C. Leech, "Marlowe's Humor," 69-81.
Roy Battenhouse, "Henry V as Heroic Comedy," 163-82.
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His development of male comic protagonist with romantic charisma and dramatic authority.
1063. Ingram, R. W. "Gammer Gurton's Needle: Comedy Not Quite of the Lowest Order?" SEL 7 (1967): 257-68.
Its riotous physical comedy and innovative verbal comedy.
1064. Jensen, Ejner J. "The Changing Faces of Love in English Renaissance Comedy." CompD 6 (1972-73): 294-309.
Dramatization of social context, psychology, expression from Lyly to Fletcher, of state of being by Shakespeare.
1065. Jones, Robert C. "Dangerous Sport: The Audience's Engagement with Vice in the Moral Interludes." RenD ns 6 (1973): 45-64.
Apparent conflict of comic attraction, moral purpose.
1066. Juneja, Renu. "The Unclassical Design of Jonson's Comedy." Ren&R ns 4 (1980): 74-86.
His use of juxtaposition, co-emphasis, with less attention to causality, narrative, climax than Roman comedy.
1067. Kaplan, Joel H. "Virtue's Holiday: Thomas Dekker and Simon Eyre." RenD ns 2 (1969): 103-22.
Moral ambiguity of central comic episode concealed by vitality of surface; saturnalia of his resolution.
1068. Kaufman, Helen. "The Influence of Italian Drama on Pre-Restoration English Comedy." Italica 31 (1954): 8-23.
Intrigue comedy in Fletcher, Shirley, Brome, others.
1069. Kay, W. David. "Bartholomew Fair: Ben Jonson in Praise of Folly." ELR 6 (1976): 299-316.
His Erasmian comedy: mixture of satiric criticism and festive release.
1070. Kernodle, George R. "The Mannerist Stage of Comic Detachment." The Elizabethan Theatre III. Ed. David Galloway. Hamden, CT: Shoe String, 1973. 119-34.
Use of observer to stand apart, comment on comic action: Shakespeare's fools and clowns of commedia dell'arte.
1071. Kerr, Mina. Influence of Ben Jonson on English Comedy, 1598-1642. 1912. New York: Phaeton, 1967.

New emphasis on character portrayal in comedies of his contemporaries and later dramatists.

1072. Kifer, Devra Rowland. "The Staple of News: Jonson's Festive Comedy." SEL 12 (1972): 329-44.
Satire, morality, allegory in context of holiday license.
1073. Knights, L. C. Drama and Society in the Age of Jonson. London: Chatto, 1937.
Economic problems dramatized as moral, individual in comedy; Jonson and anti-acquisitive attitudes; Dekker, Heywood and citizen morality; Middleton and new social classes; Massinger's social comedy.
1074. Kreider, Paul V. Elizabethan Comic Character Conventions as Revealed in the Comedies of George Chapman. U of Michigan Publications in Language and Literature 17. Ann Arbor: U of Michigan P, 1935.
His use of conventional characters; domestic figures and figures from the street (braggart, parasite, pedant).
1075. LaCapère, Anne. "The Dramatic Use of the Supernatural in John Lyly's Court Comedies." Caliban 11 (1974): 49-55.
Fantasy, desirability more prominent than probability.
1076. Larson, Charles. "The Comedy of Violence in Nashe's The Unfortunate Traveller." CahiersE 8 (1975): 15-29.
Comic release from aggressive actions, recognition of sadism.
1077. Leech, Clifford. "The Incredibility of Jonsonian Comedy." A Celebration of Ben Jonson. Eds. William Blissett, Julian Patrick, and R. W. van Fossen. Toronto: U of Toronto P, 1973. 3-25.
Audience's capacity for belief stretched by exaggeration; his use of limited time and crowded place.
1078. Leggatt, Alexander. Citizen Comedy in the Age of Shakespeare. Toronto: U of Toronto P, 1973.
Comedy of intrigue; assertion of individual, security of community; citizen as hero or villain; the prodigal; marital authority; plays by Jonson, Dekker, Middleton, Marston.
1079. Leinwand, Theodore B. "'This gulph of marriage': Jacobean City Wives and Jacobean City Comedy." WS 10 (1984): 245-60.
City wife as type, both exposing and participating in contemporary prejudice.
1080. Leonard, Nancy S. "The Persons of the Comic in Shakespeare and Jonson." RORD 22 (1979): 11-15.

Freud's first and second persons of the comic in regard to authority.

1081. _____. "Shakespeare and Jonson Again: The Comic Forms." RenD ns 10 (1979): 45-69.
Antagonism, mingling of Shakespeare's romantic and Jonson's satiric modes in AYL, TN, Volpone, The Alchemist.
1082. Levin, Richard. The Multiple Plot in English Renaissance Drama. Chicago: U of Chicago P, 1971.
Its origin in Terentian comedy; three-level hierarchies, equivalence plots in comedy; clown subplots.
1083. _____. New Readings vs. Old Plays: Recent Trends in the Reinterpretation of English Renaissance Drama. Chicago: U of Chicago P, 1979.
Critical decomicalization criticized; Shakespeare and Jonson not surrendering joy of comedy through ironic endings; support for Frye/Barber view of festive comedy.
1084. Lumley, Eleanor P. The Influence of Plautus on the Comedies of Ben Jonson. New York: Knickerbocker, 1901.
Influence of ideas and direct translation.
1085. McCanles, Michael. "Festival in Jonsonian Comedy." RenD ns 8 (1977): 203-19.
His banishment of perverse festival for true festival.
1086. McDonald, Russ. "Jonsonian Comedy and the Value of Sejanus." SEL 21 (1981): 287-305.
Surprise, amusement from ironic distance between trickster's behavior and intentions.
1087. _____. "Skeptical Visions: Shakespeare's Tragedies and Jonson's Comedies." ShakS 34 (1981): 131-47.
Inevitability of human error, limitation, failure in both; Jonson's tricksters and fools on heroic scale.
1088. McPherson, David. "Some Renaissance Sources for Jonson's Early Comic Theory." ELN (1971): 180-82.
Influence of Scalinger and Minturno on Jonson.
1089. Madelaine, R. E. R. "Parasites and 'Politicians': Some Comic Stage Images in Volpone." AUMLA 58 (1982): 170-77.
Exposure of absurdity and limitation, undignified folly.
1090. Marotti, Arthur F. "Fertility and Comic Form in A Chaste Maid in Cheapside." CompD 3 (1969): 65-74.
Middleton's satiric comedy transformed into festive comedy through its treatment of sexuality.

1091. Maulsby, D. L. "The Relation between Udall's Roister Doister and the Comedies of Plautus and Terence." Englische Studien 38 (1907): 251-77.
 Resemblance of Udall's characters, structure, stage business to Roman comedy; his greater decency.
1092. Meier, T. "The Naming of Characters in Jonson's Comedies." ESA 7 (1964): 88-95.
 Named for physical trait, position, manner, metaphor; names suited to comedy of humors where naturalism unimportant.
1093. Morgan, Gerald. "Harlequin Faustus: Marlowe's Comedy of Hell." HAB 18.1 (1967): 22-34.
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1189. Galway, Margaret. "Flyting in Shakespeare's Comedies." Shakespeare Assn. Bul. 10 (1935): 183-91.

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1190. Garner, Shirley Nelson. "A Midsummer Night's Dream: Jack shall have Jill/Nought shall go ill." WS 9 (1981): 47-63.

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1191. Gelb, Hal. "Duke Vincentio and the Illusion of Comedy or All's Not Well That Ends Well." SQ 22 (1971): 25-34.

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1193. Goldstein, Melvin. "Identity Crises in a Midsummer Nightmare: Comedy as Terror in Disguise." PsyR 60 (1973): 169-204.

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1196. Gruber, William E. "Heroic Comedy and The Tempest." CML 1 (1981): 189-204.

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1205. Hieatt, Charles W. "The Quality of Pastoral in As You Like It." Genre 7 (1974): 164-82.
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1206. Hill, R. F. "The Merchant of Venice and the Pattern of Romantic Comedy." ShS 28 (1975): 75-87.
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1207. Hinely, Jan Lawson. "Comic Scapegoats and the Falstaff of The Merry Wives of Windsor." ShakS 15 (1982): 37-45.
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1208. Hoy, Cyrus. "Love's Labour's Lost and the Nature of Comedy." SQ 13 (1962): 31-40.
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1209. Hubler, Edward. "The Range of Shakespeare's Comedy." SQ 15.2 (1964): 55-66.
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Heroine isolated, placed between audience, characters by disguise; implication of her greater self-awareness.
1214. Jackson, Margaret Y. "'High Comedy' in Shakespeare." CLAJ 10 (1966): 11-22.
Meredith's approach applied to romantic comedies: thoughtful laughter, equality of women.
1215. Jessup, Katherine E. "Shakespeare's Comic Lovers." Shakespeare Assn. Bull. 4 (1929): 104-16.
Witty materialists, the witless-wordless, the bombastic, comic pairs, comic triangles.
1216. Krieger, Elliot. A Marxist Study of Shakespeare's Comedies. London: Macmillan; Totowa, NJ: Barnes, 1979.
Second world as strategy for living in primary world, opposed to class interests; exposure, negation of ideology in MV, MND, AYL, TN, 1H4.
1217. _____. "Social Relations and the Social Order in Much Ado about Nothing." ShS 32 (1979): 49-61.
Normalcy of deception in society unquestioning of worth, validity of appearances.
1218. Krieger, Murray. "Measure for Measure and Elizabethan Comedy." PMLA 66 (1951): 775-84.
Ridicule of classical comedy combined with sympathetic comedy of Greene in this play.
1219. Labriola, Albert C. "Twelfth Night and the Comedy of Festive Abuse." MLS 5.2 (1975): 5-20.
Revelry in foreground; shift of emphasis from romance to holiday.
1220. Langman, F. H. "Comedy and Saturnalia: The Case of Twelfth Night." SoRA 7 (1974): 102-22.
Presence of negative issues difficult to reconcile; limitation to play's saturnalian excess.
1221. Lascelles, Mary. "Shakespeare's Comic Insight." PBA 48 (1962): 171-86.
Inclusiveness of his comedy; its essence in play.
1222. _____. "Shakespeare's Pastoral Comedy." More Talking

of Shakespeare. Ed. John Garrett. New York: Theatre Arts, 1959. 70-86.

Coleridge's comic theory of sport without object applied to AYL and WT.

1223. Lawrence, William Witherle. Shakespeare's Problem Comedies. London: Macmillan, 1931.

Medieval analogues and customs; comedy's controlling spirit of realism; more interest in complication than resolution.

1224. Leech, Clifford. "Shakespeare's Comic Dukes." REL 5.2 (1964): 101-14.

Consequences of their absurdity disregarded in Err., MND, MV, TGV, AYL, TN; their folly central in MM, Tmp.

1225. _____. Twelfth Night and Shakespearean Comedy. Toronto: U of Toronto P, 1965.

Dual comic action of journeying forth, bringing together; provisional quality of joy, imperfection uneasily faced; earlier comedy of festival; later analysis of folly.

1226. Leggatt, Alexander. Shakespeare's Comedy of Love. London: Methuen, 1974.

Patterns of conventionalized fiction juxtaposed with intractable matter of unromantic world in nine plays.

1227. Leonard, Nancy S. "Substitution in Shakespeare's Problem Comedies." ELR 9 (1979): 281-301.

Ambiguities of judgment dramatized through replacement of one leader or bedmate with another.

1228. Levin, Harry. "The Underplot of Twelfth Night." Shakespeare and the Revolution of the Times: Perspectives and Commentaries. New York: Oxford UP, 1976. 131-42.

Ludicrous, not ridiculous characters; Malvolio as force of care vs. Sir Toby as force of life.

1229. Lewis, Allan. "Shakespeare's Open-Ended Comedy: A Challenge to Performance." QQ 78 (1971): 219-26.

His comedy as defense of sane society, criticism of social behavior; its tolerance of human foibles.

1230. Logan, Thad Jenkins. "Twelfth Night: The Limits of Festivity." SEL 22 (1982): 223-38.

Comic recognition of limits evoked by abolishing them on stage, exposing dark side of revelry, eroticism.

1231. Love, John M. "'Though many of the rich are damn'd': Dark Comedy and Social Class in All's Well That Ends Well." TSL 18 (1977): 517-27.

Barrier of class as alien, ineradicable element in comedy.

1232. MacCary, W. Thomas. "The Comedy of Errors: A Different Kind of Comedy." NLH 9 (1978): 525-36.
Narcissistic or egocentric comedy; argument of play for reunion of twins, not marriage.
1233. McFarland, Thomas. Shakespeare's Pastoral Comedy. Chapel Hill: U of North Carolina P, 1972.
Benign environment for healing social stresses provided in alliance of comedy and pastoral; mode of artificiality, microcosm, affection.
1234. McNamara, Peter L. "King Lear and Comic Acceptance." ErasR 1 (1971): 95-105.
The play's action seen as Fry's narrow escape into faith.
1235. Mares, F. H. "Viola and Other Transvestist Heroines in Shakespeare's Comedies." Stratford Papers 1965-67. Ed. B. A. W. Jackson. N.p.: McMaster U Lib. Publ., 1969. 96-109.
Disguise as premise for preposterous conclusion in TGV, AYL, TN, Cym.; increasing economy of the device.
1236. Markels, Julian. "Shakespeare's Confluence of Tragedy and Comedy: Twelfth Night and King Lear." SQ 15.2 (1964): 75-88.
Order of society, need for customs threatened by fortune; fool's prominence; metaphysical vs. anthropological issues.
1237. Martz, William J. The Place of Measure for Measure in Shakespeare's Universe of Comedy. Lawrence, KS: Coronado, 1982.
Ironic comedy of split self, sexual dysfunction.
1238. _____. The Place of the Merchant of Venice in Shakespeare's Universe of Comedy. New York: Revisionist, 1976.
Two characters of great stature juxtaposed in comic, ironic view of reality.
1239. _____. The Place of The Tempest in Shakespeare's Universe of Comedy. Lawrence, KS: Coronado, 1978.
Fusion of affirmative and skeptical comedy.
1240. _____. Shakespeare's Universe of Comedy. New York: Lewis, 1971.
Dramatic interest held at distance; coincidence of comic point of view, view of reality; affirmative spirit of Shr., MND, AYL, Ado, TN.
1241. Miller, Ronald F. "King Lear and the Comic Form." Genre 8 (1975): 1-25.
Comic surface of folly; relation of comic, contingent; comic distancing of agony; anti-comic subversion of expectations.

1242. Montrose, Louis Adrian. "'Folly, in wisdom hatch'd: The Exemplary Comedy of Love's Labour's Lost.'" CompD 11 (1977): 147-70.

Its balance of celebration and critique; limitation of exemplary image of the heroic in comedy.

1243. _____. "'The Place of a Brother' in As You Like It: Social Process and Comic Form." SQ 32 (1981): 28-54.

Social imperatives of hierarchy and difference reconciled with festive urges toward levelling and atonement.

1244. _____. "'Shaping Fantasies': Figurations of Gender and Power in Elizabethan Culture." Representations 1.2 (1983): 61-94.

Shakespearean comedy's accommodation between law and libido; its fantasies about shaping of family, polity, theater.

1245. Mueschke, Paul, and Jeannette Fleisher. "Jonsonian Elements in the Comic Underplot of Twelfth Night." PMLA 48 (1933): 722-40.

Psychological humor, humor of caprice, social humor.

1246. Muir, Kenneth. Shakespeare's Comic Sequence. Liverpool: Liverpool UP; Totowa, NJ: Barnes, 1979.

Didactic modes of characters: behaving well; behaving evilly or foolishly; sympathetic though behaving foolishly.

1247. _____, ed. Shakespeare: The Comedies: A Collection of Critical Essays. TCV. Englewood Cliffs, NJ: Prentice-Hall, 1965.

Reprints essays by Harold Brooks, Ernest Schanzer, J. Middleton Murry, A. P. Rossiter, Helen Gardner, Harold Jenkins, R. W. Chambers, Clifford Leech, M. C. Bradbrook, G. Wilson Knight, Derek Traversi, Bonamy Dobrée.

1248. Nahm, Milton C. "Falstaff, Incongruity and the Comic: An Essay in Aesthetic Criticism." Person 49 (1968): 289-321.

Insight, sympathy alien to the fool-butt; comic incongruity, comic theory, and Falstaff.

1249. Nelson, Thomas Allen. Shakespeare's Comic Theory: A Study of Art and Artifice in the Last Plays. The Hague: Mouton, 1972.

Literary sources converted to elaborate artifice of comedy; idealism as its basis.

1250. Nevo, Ruth. Comic Transformations in Shakespeare. London: Methuen, 1980.

Telos of early comedies in recovery of the missing; anagnorisis as retrospective, immediate for protagonist and holistic, integrative for audience.

1251. Nichols, Mary Pollingue. "The Winter's Tale: The Triumph of Comedy over Tragedy." IJJP 9 (1981): 169-90.
Comedy responding to nature with joy; life not ceaseless struggle or death if man can satisfy desire.
1252. Novy, Marianne L. "'And You Smile Not, He's Gagged': Mutuality in Shakespearean Comedy." PQ 55 (1976): 178-94.
Characters defined in relationship with lover or jester in Ado, AYL, TN.
1253. Orgel, Stephen. "Shakespeare and the Kinds of Drama." Critl 6 (1979): 107-23.
The comic in tragedy, the tragic in comedy; both necessary to psychological health; comedy as generalizing, normative.
1254. Ornstein, Robert. "The Human Comedy: Measure for Measure." UKCR 24 (1957): 15-22.
Tragedy averted by stratagem, compromise sustaining communal life; counterfeiting and substitution.
1255. Owen, Charles A., Jr. "Comic Awareness, Style, and Dramatic Technique in Much Ado about Nothing." BUSE 5 (1961): 193-207.
Comic awareness protecting more ideal pair of lovers from illusion, challenging them to deeper love.
1256. Palmer, John. Comic Characters of Shakespeare. London: Macmillan, 1946.
Detachment without lack of sympathy toward Berowne, Touchstone, Shylock, Bottom, Beatrice and Benedick.
1257. Parrott, Thomas Marc. Shakespearean Comedy. New York: Oxford UP, 1949.
His comedy non-satiric--genial, humane, beneficent; its Elizabethan as well as perennial features.
1258. Partee, Morris Henry. "The Comic Unity of Measure for Measure." Genre 6 (1973): 274-97.
High mimetic comedy: development of greater social, personal awareness in three main characters.
1259. _____. "The Divine Comedy of King Lear." Genre 4 (1971): 60-75.
Comedy in Frye's sense: from corrupt social order to purged society; spiritual journey beyond the tragic.
1260. Parten, Anne. "Re-establishing Sexual Order: The Ring Episode in The Merchant of Venice." WS 9 (1982): 145-55.
Comic exorcising of threat that competent woman will turn into dominant wife.

1261. Peck, Russell A. "Edgar's Pilgrimage: High Comedy in King Lear." SEL 7 (1967): 219-37.
 High comedy in medieval sense, with vice falling into his own trap; Edgar as comic pilgrim.
1262. Phialas, Peter G. Shakespeare's Romantic Comedies: The Development of Their Form and Meaning. Chapel Hill: U of North Carolina P, 1966.
 Menandrine comedy with conflict of attitudes toward love: rejection, sentimental idealizing, realistic view of physical aspect.
1263. Price, Joseph G. The Unfortunate Comedy: A Study of All's Well That Ends Well and Its Critics. Toronto: U of Toronto P, 1968.
 Blend of farcical comedy, sentimental romance, romantic fable, serious drama, cynical satire.
1264. Prior, Moody E. "Comic Theory and the Rejection of Falstaff." ShakS 9 (1976): 159-71.
 Anti-comic effect of crushing the comic figure whose natural fate is triumph; more complex world of history.
1265. Putney, Rufus. "Sir John Falstaff: Comic Hero." TA 15 (1957-58): 28-34.
 Comic hero superior to world intellectually, sometimes morally.
1266. Riemer, A. P. Antic Fables: Patterns of Evasion in Shakespeare's Comedies. Sydney: Sydney UP; New York: St. Martin's, 1980.
 Playful, flamboyant seriousness of romantic, problem, late comedies; their artificial jesting mode; fables of providence of love; their refusal to endorse discoveries.
1267. Righter, Anne. Shakespeare and the Idea of the Play. London: Chatto; New York: Barnes, 1962.
 Theatrical liberation found in Roman comedy--play established as illusion through creation of fantasy worlds; symbols of illusion in early comedies; ambiguities of comic deceit in middle comedies.
1268. Roberts, Jeanne Addison. Shakespeare's English Comedy: The Merry Wives of Windsor in Context. Lincoln: U of Nebraska P, 1979.
 Festive Halloween play, comedy of forgiveness and middle class values; Falstaff as outrageous, pathetic.
1269. Rosador, K. Tetzzi von. "Plotting the Early Comedies: The Comedy of Errors, Love's Labour's Lost, The Two Gentlemen of Verona." ShS 37 (1984): 13-23.

Art of precipitation, of prefiguring within the protasis both the middle and end of comedy.

1270. Sale, Roger. "The Comic Mode of Measure for Measure." SQ 19 (1968): 55-61.
Private arrangements made just by marriages; celebration of society saving itself; vices not swept away.
1271. Salinger, Leo. Shakespeare and the Traditions of Comedy. Cambridge: Cambridge UP, 1976.
Comedy as performance and presentation; forms of New Comedy (errors, deceit, fortune) used to reshape medieval stage romances; intellectual game, coherent structure of Italian comedy; awareness of comedy's place in life of nation.
1272. Schmerl, Rudolf B. "Comedy and the Manipulation of Moral Distance: Falstaff and Shylock." BuR 10 (1961): 128-37.
Humiliation of Shylock, rejection of Falstaff kept in proportion through comic technique.
1273. Schwartz, Elias. "Twelfth Night and the Meaning of Shakespearean Comedy." CE 28 (1967): 508-14.
Un-Aristotelian use of better characters; indulgent laughter toward folly; pain eliminated by comic plotting, tone.
1274. Schwartz, Helen J. "The Comic Scenes in Henry V." HUSL 4 (1976): 18-26.
Honesty and bravery of comic commoner.
1275. Scott, William O. The God of Arts: Ruling Ideas in Shakespeare's Comedies. Humanistic Studies 48. Lawrence: U of Kansas Publ., 1977.
Characters' self-definition, disguise or feigned death, vows and obligations, events that mock and threaten, exile or wandering, government, supernatural or ultimate control.
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Duality of comic laughter; laughter at self only after learning art of detachment.
1277. Shaaber, M. A. "The Comic View of Life in Shakespeare's Comedies." The Drama of the Renaissance: Essays for Leicester Bradner. Ed. Elmer M. Blistein. Providence, RI: Brown UP, 1970. 165-78.
LLL, MND, Ado, AYL, TN as truly comic in detached view, amused acceptance of love; affectation as their target.
1278. Sheriff, William E. "The Grotesque Comedy of Richard III." SLit 5.1 (1972): 51-64.
Comic villain, grotesque figure of diabolical wit.

1279. Sider, John Wm. "The Serious Elements of Shakespeare's Comedies." SQ 24 (1973): 1-11.
Potentially serious circumstances in early, middle, problem, late comedies; neither tragic nor light comic view of life.
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Sick member of society who must be cast out for regain of social health, symbol of society in MV, MM, WT.
1281. Silverman, J. M. "Two Types of Comedy in All's Well That Ends Well." SQ 24 (1973): 25-34.
Irreconcilable modes of naive, miraculous comedy and intrigue comedy.
1282. Smith, J. Percy. "Imaginary Forces and the Ways of Comedy." Stratford Papers 1968-69. Ed. B. A. W. Jackson. N.p.: McMaster U Lib. Publ., 1972. 1-20.
Comic reassurance from exorcising nearness of death in MND.
1283. Snyder, Susan. The Comic Matrix of Shakespeare's Tragedies: Romeo and Juliet, Hamlet, Othello, and King Lear. Princeton, NJ: Princeton UP, 1979.
False expectations of comic resolution to contrast with tragic inevitability; paradoxical shadows for multiple awareness; anti-individualist perspective for heroism.
1284. Spivack, Charlotte. The Comedy of Evil on Shakespeare's Stage. Rutherford, NJ: Fairleigh Dickinson UP; London: Associated UP, 1978.
Christian definition of evil as non-being, evil as subject of comic derision in Middle Ages, among Shakespeare's contemporaries; comic techniques for criminality, sensuality, moral negatives.
1285. Stockholder, Katherine. "The Multiple Genres of King Lear: Breaking the Archetypes." BuR 16.1 (1968): 40-63.
Deliberate mingling of comedy, fairy tale, farce with tragedy; Lear as impotent comic alazon.
1286. Stoll, Elmer Edgar. "The Comic Method." Shakespeare Studies, Historical and Comparative in Method. New York: Macmillan, 1927. 147-86.
Comic repetition, variation; absence of pure comedy; his relationship to Molière, Plautus and Terence, Italian comedy, French farce; his influence.
1287. Swinden, Patrick. An Introduction to Shakespeare's Comedies. London: Macmillan; New York: Barnes, 1973.

Elements in his comedy threatening to infect it, shadow its brightness; its rapport with known audience.

1288. Tennenhouse, Leonard. "Representing Power: Measure for Measure in Its Time." Genre 15 (1982): 139-56.
Comedy problematized in opposition of social power, erotic desire; literary fantasy arising from anxiety.
1289. Thaler, Alwin. "Shakespeare and the Unhappy Happy Ending." PMLA 42 (1927): 736-61.
His endings not simply following conventions or giving public what it wanted in comedy.
1290. Thompson, Karl F. "Shakespeare's Romantic Comedies." PMLA 67 (1952): 1079-93.
Drawing on English tradition of courtly love; romance of marriage and humorous mockery of convention.
1291. Tillyard, E. M. W. The Nature of Comedy and Shakespeare. English Assoc. Presidential Address, 1958. London: Oxford UP, 1958.
Comedy's assumption that society must be made to work, that its members must learn to live together.
1292. _____. Shakespeare's Early Comedies. London: Chatto; New York: Barnes, 1965.
Need for social harmony, admixture of romance, principle of the corrective in his comedies.
1293. _____. Shakespeare's Problem Plays. Toronto: U of Toronto P, 1949.
Strong awareness of evil without being pessimistic in this comedy; romantic plot combined with realism of character.
1294. Toole, William B. Shakespeare's Problem Plays: Studies in Form and Meaning. The Hague: Mouton, 1966.
Dante's concept of comedy in plays with morality pattern prominent structurally.
1295. Traugott, John. "Creating a Rational Rinaldo: A Study in the Mixture of the Genres of Comedy and Romance in Much Ado about Nothing." Genre 15 (1982): 157-81.
Wit play absorbing, displacing romance, including the benign, making the malign objects of ridicule.
1296. Tromly, F. B. "Twelfth Night: Folly's Talents and the Ethics of Shakespearean Comedy." Mosaic 7.3 (1974): 53-68.
Reality principle held in abeyance by romantic comedy; hint of incompleteness in its festive foreground.
1297. Uphaus, Robert W. "The 'Comic' Mode of The Winter's Tale." Genre 3 (1970): 40-54.

Comedy and threatened disintegration; integrative mode of play as mode of perception.

1298. Walker, Marshall. "Shakespeare's Comedy (or Much Ado about Bergson)." Interpretations 3 (1971): 1-12.
Sense of elasticity and the mechanical integral to the comic moment.
1299. Watson, Donald G. "The Dark Comedy of the Henry VI Plays." Thalia 1.2 (1978): 11-21.
From derisive laughter to macabre violence, comedy as challenge to assumptions about politics and morality.
1300. Watts, Robert A. "The Comic Scenes in Othello." SQ 19 (1968): 349-54.
Comic tempering of expectation and emotion in tragedy.
1301. Weimann, Robert. Shakespeare and the Popular Tradition in the Theatre: Studies in the Social Dimension of Dramatic Form and Function. Ed. Robert Schwartz. Baltimore: Johns Hopkins UP, 1978.
Theatrical vitality from popular tradition of mimus, folk plays, mystery cycles, moralities and interludes; genial tone, laughter of solidarity in comedy related to social context.
1302. Wells, Stanley. "Happy Endings in Shakespeare." SJW 102 (1966): 103-23.
Accurate portrayal subordinated to emblem of harmony in his comedy; its improbability, seeing fantasy for what it is.
1303. Westlund, Joseph. Shakespeare's Reparative Comedies: A Psychoanalytic View of the Middle Plays. Chicago: U of Chicago P, 1984.
M. Klein's concept of reparation used to show how comic strategies anticipate, contain, transcend potentially destructive feelings in MV, Ado, AYL, TN, AWW, MM.
1304. Wheeler, Richard P. Shakespeare's Development and the Problem Comedies: Turn and Counter-Turn. Berkeley: U of California P, 1981.
Troubled comic resolutions of AWW, MM and polarity of sexual desire, social order.
1305. Whitaker, Virgil K. "Philosophy and Romance in Shakespeare's 'Problem' Comedies." The Seventeenth Century: Studies in the History of English Thought and Literature from Bacon to Pope by Richard Foster Jones and Others Writing in his Honor. Stanford, CA: Stanford UP, 1951. 339-54.
Fund of tragic ideas and analysis applied to comedy in MM and Tro., loading them on single plot.

1306. Wilcher, Robert. "The Art of the Comic Duologue in Three Plays by Shakespeare." ShS 35 (1982): 87-100.
Dialogue between two low comedians, two characters of main plot, high straight man and low comedian in AYL, TN, Ham.
1307. Williams, Gwyn. "The Comedy of Errors Rescued from Tragedy." REL 5.4 (1964): 63-71.
Addition of two Dromios saving play as comedy through farce.
1308. Wilson, J. Dover. The Fortunes of Falstaff. Cambridge: Cambridge UP, 1943.
His passage from humorous to comic; riot, feasting, allowed fool, old soldier and scoundrel, comic counterpoint.
1309. _____. Shakespeare's Happy Comedies. London: Faber, 1962. Merriment in CE, TGV, LLL, MND, Ado, AYL, MV, TN, Wiv.; their continental, Mediterranean background, clownage and foolery, wit, mercantile life, love and friendship among the high.

See also 112, 191, 192, 195, 235, 238, 239, 245, 273, 283, 299, 309, 321, 363, 366, 367, 375, 384, 386, 393, 478, 786, 887, 926, 928, 929, 933, 935, 936, 950, 1008, 1012, 1017, 1024, 1058, 1061, 1064, 1080, 1081, 1083, 1098, 1105, 1115, 1116, 1124, 1830, 1838, 1862, 1915, 1916, 1939, 1952, 1955, 1966, 1970, 1998, 2034, 2035, 2044, 2056, 2081, 2111, 2225, 2227, 2236, 2238, 2242, 2246, 2248, 2261, 2268, 2304, 2346, 2359, 2368, 2378, 2394, 2411, 2419, 2795, 2966, 3008.

Restoration and Eighteenth Century

1310. Aldridge, Alfred Owen. "Shaftesbury and the Test of Truth." PMLA 60 (1945): 129-56.
Ridicule as test of demeanor, weapon against imposture, associated with reason.
1311. Alleman, Gellert Spencer. Matrimonial Law and the Materials of Restoration Comedy. Wallingford, PA: n.p., 1942.
Comedies closer to actuality than assumed in details of spousals, irregular marriages, terminations.
1312. Allen, Ned Bliss. The Sources of John Dryden's Comedies. Ann Arbor: U of Michigan P, 1935.
Careful adaptation from witty high comedy to later low comedy; his primary desire to please audience.
1313. Appleton, William W. "The Double Gallant in Eighteenth-Century Comedy." English Writers of the Eighteenth Century.

Ed. John H. Middendorf. New York: Columbia UP, 1971. 145-57.

Hero of two faces, rival brothers, contrasting beaux in comedies by Cibber, Goldsmith, Sheridan, Murphy, others.

1314. Auburn, Mark S. Sheridan's Comedies: Their Contexts and Achievements. Lincoln: U of Nebraska P, 1977.

Comedies of situation delicately balanced between anticipation, surprise; Rivals as typical high Georgian comedy; School for Scandal as comedy of self-adjustment, exposure.

1315. Auty, Susan G. The Comic Spirit of Eighteenth-Century Novels. Port Washington, NY: Kennikat, 1975.

Mirthfulness from accounts of doggedness, absurdity; shift from antisplenetic tone to self-conscious gaiety; Fielding and his followers, Smollett, Sterne.

1316. Baker, Sheridan. "Henry Fielding's Comic Romances." Papers of the Michigan Academy of Science, Arts and Letters 45 (1960): 411-19.

Realism that mocks impossibility of ideal and romantic yet affirms their existence and value.

1317. _____. "Humphry Clinker as Comic Romance." Papers of the Michigan Academy of Science, Arts, and Letters 46 (1961): 645-54.

Comedy from human blindness to limitation; burlesque of chivalric romance, satire of folly.

1318. Bateson, F. W. English Comic Drama, 1700-1750. 1929. New York: Russell, 1963.

Sympathy and humanity restored in comedies of Cibber, Steele, Centlivre, Gay, Carey, Fielding; influence of sentimentalism.

1319. _____. "Second Thoughts: II. L. C. Knights and Restoration Comedy." EIC 7 (1957): 56-67.

Serious drama at best, in paradoxical mode appropriate for comedy; laughter as social criticism.

1320. Berkeley, David S. "The Penitent Rake in Restoration Comedy." MP 49 (1952): 223-33.

Stock character in 23 plays; fifth-act repentance in most.

1321. _____. The Précieuse, or Distressed Heroine, of Restoration Comedy. Arts and Sciences Studies, Humanities Series 6. Stillwater: Oklahoma State U Publ., 1959.

Important part in romantic comedy; types of distress, elevated temperament, constancy in love, decorum.

1322. _____. "Préciosité and the Restoration Comedy of Manners." HLQ 18 (1955): 109-28.

License of manners comedy as reaction to lofty pretensions of précieuse gallantry.

1323. Berkowitz, Gerald M. "Sir John Vanbrugh and the Conventions of Restoration Comedy." Genre 6 (1973): 346-61.
Subversion and modification rather than attack or innovation in his comedies; all issues not resolved in his endings.
1324. Berman, Ronald. "The Comedy of Reason." TSL 7 (1965): 161-68.
Restoration comedy as drama of ideas; submitting to reason, nature, their social embodiments.
1325. _____. "The Comic Passions of The Man of Mode." SEL 10 (1970): 459-68.
Protagonist's attempt to avoid mere sensuality of Restoration model.
1326. Bernbaum, Ernest. The Drama of Sensibility: A Sketch of the History of English Sentimental Comedy and Domestic Tragedy 1696-1780. Harvard Studies in English 3. 1915. Gloucester: Smith, 1958.
Confidence in goodness of human nature; rise of sentimental comedy, 1696-1704; its revival, 1750-67; attack on it, 1762-82; Goldsmith and Sheridan.
1327. Bevis, Richard. The Laughing Tradition: Stage Comedy in Garrick's Day. Athens: U of Georgia P, 1980.
Goldsmith, Sheridan in continuous comic tradition including Georgian writers of merit; laughing comedy in afterpiece or mixed with other elements in main drama.
1328. Birdsall, Virginia Ogden. Wild Civility: The English Comic Spirit on the Restoration Stage. Bloomington: Indiana UP, 1970.
Authority gleefully challenged by defiant individual in comedy of Etherege, Wycherley, Congreve; rake hero as player, vice, libertine.
1329. Borkat, Roberta F. S. "Vows, Prayers, and Dice: Comic Values in The Man of Mode." UDR 12.3 (1976): 121-31.
Imagery of values held in comic tension.
1330. Boucé, Paul-Gabriel. "Structures of the Comic." The Novels of Tobias Smollett. Trans. Antonia White. London: Longman, 1976. 302-42.
Psychological mainsprings, mechanical methods, verbal and stylistic wordplay in his comic characters.
1331. Bowman, David. "Sheridan's Comedy of Rhetoric." Interpretations 6 (1974): 31-38.

Brilliant or inept rhetoric in Rivals; rhetoric and malice in School for Scandal.

1332. Brown, Harold Clifford, Jr. "Etherege and Comic Shallow-ness." TSL 16 (1975): 675-90.

Cultural schizophrenia seen in comic hero's resigned personality, pathological carelessness.

1333. Brown, John Russell, and Bernard Harris, eds. Restoration Theatre. Stratford-upon-Avon Studies 6. London: Arnold; New York: St. Martin's, 1965.

Bernard Harris, "The Dialect of Those Fanatic Times," 11-40.

Jocelyn Powell, "George Etherege and the Form of a Comedy," 43-69.

Anne Richter, "William Wycherley," 71-91.

Norman Suckling, "Molière and English Restoration Comedy." 93-107.

Kenneth Muir, "The Comedies of William Congreve," 221-37.

1334. Brown, Richard E. "The Fops in Cibber's Comedies." ELWIU 9 (1982): 31-41.

Foppery, bound up with good nature, moved toward center of his comedies.

1335. Bruce, Donald. Topics of Restoration Comedy. London: Gollancz; New York: St. Martin's, 1974.

Debating comedy, morally purposeful within its debates; mode and honor, reason and impulse, epicureanism, heroines.

1336. Butterick, George F. "The Comedy of Johnson's Rasselas." StHum 2.1 (1970-71): 25-31.

Satiric irony directed at credulous hopeful characters.

1337. Canfield, J. Douglas. "Religious Language and Religious Meaning in Restoration Comedy." SEL 20 (1980): 385-406.

Comic way to instruct sophisticated audience with subtlety, irony, ambiguity.

1338. Caskey, J. Homer. "Arthur Murphy and the War on Sentimental Comedy." JEGP 30 (1931): 563-77.

Defense of older comic tradition in his criticism, plays.

1339. Cecil, C. D. "Delicate and Indelicate Puns in Restoration Comedy." MLR 61 (1966): 572-78.

Wits distinguished from fools by pertinence, delicacy; more double entendre in Wycherley.

1340. _____. "'Une Espèce d'éloquence abrégée': The Idealized Speech of Restoration Comedy." EA 19 (1966): 15-25.

Increasingly subtle, flexible mode of comic expression.

1341. _____. "Libertine and Précieux Elements in Restoration Comedy." EIC 9 (1959): 239-53.
Tension between wit and delicacy of speech, between intellectual vitality, physical restraint.
1342. _____. "Raillery in Restoration Comedy." HLQ 29 (1966): 147-59.
Mode for clarifying tenets, refining values; energy of comic characters more important than morality.
1343. Cohen, Derek. "The Revenger's Comedy: Female Hegemony in The Country Wife." Atlantis 5 (1980): 120-30.
Comedy of subversive drinking scene as female victory over Horner, husbands.
1344. Corman, Brian. "'The Mixed Way of Comedy': Congreve's The Double Dealer." MP 71 (1974): 356-65.
Synthesis of wit-intrigue comedy of Fletcher, humor-cheat comedy of Jonson, theatrical goals of Dryden.
1345. _____. "Thomas Shadwell and the Jonsonian Comedy of the Restoration." From Renaissance to Restoration: Metamorphoses of the Drama. Eds. Robert Markley and Laurie Finke. Cleveland, OH: Bellflower, 1984. 126-52.
Integrity of Shadwell's comedy in coexistence of Jonsonian and Fletcherian components.
1346. _____. "The Way of the World and Morally Serious Comedy." UTQ 44 (1975): 199-212.
Realistic characters and world subordinated to comic plot; moral seriousness from presence of alternatives to joy.
1347. Cox, James E. The Rise of Sentimental Comedy. 1926. N.p.: Folcroft, n.d.
Its purpose to rebuke vice, recommend virtue; role of Collier, Cibber, Steele; its hero as reformed sinner or saint.
1348. Crawford, Bartholow V. "High Comedy in Terms of Restoration Practice." PQ 8 (1929): 339-47.
Its emphasis on class and decorum, uniformity, homogeneous audience, unity of tone, artificiality and wit.
1349. Croissant, DeWitt C. "Early Sentimental Comedy." Essays in Dramatic Literature: The Parrott Presentation Volume. Ed. Hardin Craig. 1935. New York: Russell, 1967. 47-71.
Sentimental elements in plays 1661-1693; sympathetic, serious, emotional treatment of aspects of morality.
1350. Detisch, Robert J. "The Synthesis of Laughing and Sentimental Comedy in The West Indian." ETJ 22 (1970): 291-300.

Liveliness, wit, consistent knavery, awareness of sentimental excesses amid sentimental framework.

1351. Dobrée, Bonamy. Restoration Comedy, 1660-1720. Oxford: Clarendon, 1924.

Brilliant picture of time rather than new insight found in comedies of Etherege, Wycherley, Dryden, Shadwell, Congreve, Vanbrugh, Farquhar; life shown at a distance.

1352. Draper, John W. "The Theory of the Comic in Eighteenth-Century England." JEGP (1938): 207-23.

Comic subjects taken from contemporary life, depiction of affectation; incongruity heightened by surprise.

1353. Drougge, Helga. "Colley Cibber's 'Genteel Comedy': Love's Last Shift and The Careless Husband." SN 54 (1982): 61-79.

Urgent problems about marriage, solved by unproblematising them in wish fulfillment fantasies.

1354. Durant, Jack D. "The Sheridan-esque: Sheridan and the Laughing Tradition." SHR 16 (1982): 287-301.

Laughter from self-acknowledged weakness; his comedy leading beyond judgment to release.

1355. Edgar, Irving I. "Restoration Comedy and William Congreve." Essays in English Literature and History. New York: Philosophical Library, 1972. 52-70.

Congreve's excellence in wit, language, conversational phrasing; imitation of comedies rather than life.

1356. Evans, James E. "Comedy and the 'Tragic Complexion' of Tom Jones." SAQ 83 (1984): 384-95.

Tragic perspective, alternative mode of representation, included within festive comedy.

1357. _____. "The World According to Paul: Comedy and Theology in Joseph Andrews." ArielE 15 (1984): 45-56.

Parson Adams as holy fool, comically exposing folly of worldliness.

1358. Faller, Lincoln B. "Between Jest and Earnest: The Comedy of Sir John Vanbrugh." MP 72 (1974): 17-29.

His tolerant exposure of human folly; laughter of sympathy and disgust.

1359. Farley-Hills, David. The Benevolence of Laughter: Comic Poetry of the Commonwealth and Restoration. London: Macmillan; Totowa, NJ: Rowman, 1974.

Comedy as expression of uncertainty, incongruity in unsettled age; benevolence giving way to more satirical comedy of Butler, Marvell, Dryden, Rochester.

1360. Farrell, William J. "Nature versus Art as a Comic Pattern in Tristram Shandy." ELH 30 (1963): 16-35.
Mockery of fact-minded reader, detail-bound writer.
1361. Finke, Laurie A. "Virtue in Fashion: The Fate of Women in the Comedies of Cibber and Vanbrugh." From Renaissance to Restoration: Metamorphoses of the Drama. Eds. Robert Markler and Finke. Cleveland, OH: Bellflower, 1984. 154-79.
Their comedy as vehicle for criticism of marriage as a patriarchal institution.
1362. Folkenflik, Robert. "Self and Society: Comic Union in Humphry Clinker." PQ 53 (1974): 195-204.
Comic vitality from interplay of perspectives; reader's larger view of comic limitation.
1363. Fone, B. R. S. "Love's Last Shift and Sentimental Comedy." RECTR 9.1 (1970): 11-23.
Sentiment clearly present in new morality of language.
1364. Fujimura, Thomas H. The Restoration Comedy of Wit. Princeton, NJ: Princeton UP, 1952.
Witty presentation of naturalistic outlook on life by Etherege, Wycherley, Congreve; morals emphasized over manners.
1365. Gewirtz, Arthur. Restoration Adaptations of Early 17th Century Comedies. Washington, DC: UP of America, 1982.
Presence of rake; importance of Davenant; taste for farce; libertine naturalism; society at odds with itself.
1366. Goggin, L. P. "Development of Techniques in Fielding's Comedies." PMLA 67 (1952): 769-81.
Improvement in unity of plot, vivid characterization, integration of dialogue in eight plays.
1367. Goldberg, Homer. The Art of Joseph Andrews. Chicago: U of Chicago P, 1969.
The comic as the significant element, with ethics subordinate; influence of continental comic romance; comic characters, dialogue, interpolations, narrator.
1368. Goodin, George. "The Comic as a Critique of Reason: Tristram Shandy." CE 29 (1967): 206, 211-23.
Form of comedy critical of single frame thinking; comedy as emotional relief from incongruity's lack of urgency.
1369. Graham, C. B. "The Jonsonian Tradition in the Comedies of Thomas D'Urfey." MLQ 8 (1947): 47-52.
Frequent appearance of humor character, emphasis on gulling.

1370. Green, Elvena M. "Three Aspects of Richard Steele's Theory of Comedy." ETJ 20 (1968): 141-46.
Moral purpose of drama, exemplary characters, comedy of pity and tears.
1371. Guthrie, William B. "The Comic Celebrant of Life in Tom Jones." TSL 19 (1974): 91-105.
Festive spirit controlling tone, relating novel to origins of comedy, affirming sexuality.
1372. Hayman, John G. "Dorminant and the Comedy of a Man of Mode." MLQ 30 (1969): 183-97.
Comic effect of viewpoints to modify sense of his social skill; Etherege's purposeful comic reversal.
1373. Heilman, Robert B. "Some Fops and Some Versions of Foppery." ELH 49 (1982): 363-95.
Fop's progress from outsider to insider, becoming man of mode as well as fool.
1374. Holland Norman N. The First Modern Comedies: The Significance of Etherege, Wycherley and Congreve. Bloomington: Indiana UP, 1959.
Dialectic between inner desire, outward appearance in masks, play acting, disguise, intrigue, language; schism between right, wrong ways of life; comic affirmation questioned.
1375. Holland, Peter. The Ornament of Action: Text and Performance in Restoration Comedy. Cambridge: Cambridge UP, 1979.
Attributes of representation as essential part of play, communication of its meaning; theatricality foregrounded.
1376. Howes, Alan B. "Laurence Sterne, Rabelais and Cervantes: The Two Kinds of Laughter in Tristram Shandy." Laurence Sterne: Riddles and Mysteries. Ed. Valerie Grosvenor Myer. London: Vision; Totowa, NJ: Barnes, 1984. 39-56.
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Male lead nonheroic in London situation comedies; shift to exemplary comedy after 1689.
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Diversity of comedy emphasized; formulaic pattern of situations with disparate results; eight types of comedy--Spanish

Romance, Reform Comedy, Wit Comedy, Sex Comedy, Sentiment-Tinged Romance, City Intrigue Comedy, Augustan Intrigue Comedy, French Farce.

1379. _____. The Rakish Stage: Studies in English Drama, 1660-1800. Carbondale: Southern Illinois UP, 1983.
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" 'Restoration Comedy' and its Audience, 1660-1776" (with Arthur H. Scouten), 46-81.
"Otway and the Comic Muse," 82-110.
"The Myth of the Rake in Restoration Comedy," 138-75.
"Marital Discord in English Comedy from Dryden to Fielding" 176-213.
"The Multifarious Forms of Eighteenth-Century Comedy," 214-44.
"Goldsmith and Sheridan and the Supposed Revolution of 'Laughing' against 'Sentimental' Comedy," 312-55.
1380. Irvin, W. R. "Satire and Comedy in the Works of Henry Fielding." ELH 13 (1946): 168-88.
From apprenticeship in satire to corrective comedy in Joseph Andrews and Tom Jones; comic balance lost later.
1381. Jackson, J. R. deJ. "The Importance of Witty Dialogue in The School for Scandal." MLN 76 (1961): 601-07.
Sheridan's interest in dialogue rather than comic action.
1382. James, Eugene Nelson. The Development of George Farquhar as a Comic Dramatist. The Hague: Mouton, 1972.
His comedy to entertain through intrigue and low characters; increasing importance of form; his search for balance of humor and wit.
1383. Keller, Katherine Zapantis. "Re-reading and Re-playing: An Approach to Restoration Comedy." Restoration 6 (1982): 64-71.
Game forms in which cultural sanctions expressed for comic drama and world within it.
1384. Kelsall, Malcolm. "Terence and Steele." Essays on the Eighteenth-Century English Stage. Eds. Kenneth Richards and Peter Thomson. London: Methuen; New York: Barnes, 1972. 11-27.
Their common concern in exploring relationship of compassionate humane love to sexuality; their ideal of humanitas.
1385. Kenny, Shirley Strum. "'Elopements, Divorce, and the Devil Knows What': Love and Marriage in English Comedy, 1690-1720." SAQ 78 (1979): 84-106.
Focus of plot and dialogue on values of courtship and marital coexistence; comedy's more compassionate viewpoint.

1386. _____. "Humane Comedy." MP 75 (1977): 29-43.
Robustness and good nature in plays by Cibber, Farquhar, Steele; characters more amiable; action emphasized over wit.
1387. _____. "Richard Steele and the 'Pattern of Genteel Comedy.'" MP 70 (1972): 22-37.
Balance of sentimental (aphorisms, exemplary characters, reformation, poetic justice) against comic.
1388. Khazoum, Violet. "The Inverted Comedy of Tristram Shandy." HUSL 7 (1979): 139-60.
Comedy in which focus is individual, not society; comic spirit turned inward on itself.
1389. Knight, Charles A. "Fielding and Aristophanes." SEL 21 (1981): 481-98.
Self-consciousness, manipulation of levels of reality in their comedy; city as locus of new society's corruption.
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Restoration comedy as dull rather than amoral, both trivial and gross.
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Development of Restoration comedy (its sophistication, lack of faith in human nature); attack on the stage, reformation of manners, development of sentimental comedy (didacticism, poetic justice, lack of obscenity).
1392. Landow, George P. "Tristram Shandy and the Comedy of Context." BYUS 7 (1966): 208-24.
Things thrust from one context into another in Shandean comedy; suspicion of system, limitation.
1393. Leech, Clifford. "Congreve and the Century's End." PQ 41 (1962): 275-93.
Elements of Restoration comedy unified, reconciled with sententious comedy; mockery with awareness of vulnerability.
1394. Lockwood, Thomas. "The Augustan Author-Audience Relationship: Satiric vs. Comic Forms." ELH 36 (1969): 648-58.
Lovable social eccentrics, humorous reminders of society, integrating tendency of comedy.
1395. Loftis, John. Comedy and Society from Congreve to Fielding. Stanford Studies in Language and Literature 19. Stanford, CA: Stanford UP, 1959.

Changing relationship of gentry/merchant as major theme; exaggeration supplanted by realism; social relationship as source of affectation.

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His best comedies romantic with acutely observed scenes from familiar life; his affinities with Renaissance comedy.
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Dryden's and Wycherley's transformation of Spanish plots into comedies of manners.
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Implications of hero's arrest diminished by comic technique.
1401. Loughlin, Richard L. "Laugh and Grow Wise with Oliver Goldsmith." Costerus 6 (1972): 59-92.
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1402. Love, Harold, ed. Restoration Literature: Critical Approaches. London: Methuen, 1972.
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Tradition of realistic comedy from Jonson to Shirley; portrayal of specialized society, court influences, précieuse traditions; periods of Etherege, Congreve.
1404. McDonald, Charles O. "Restoration Comedy as Drama of Satire: An Investigation into Seventeenth Century Aesthetics." SP 61 (1964): 522-44.

True wits not sympathetic figures or spokesmen; comedy's instruction through negative example.

1405. Mack, Maynard. Introduction. Joseph Andrews. By Henry Fielding. New York: Rinehart, 1948. x-xx.

Comedy as life apprehended in form of spectacle; comic curve of self-exposure.

1406. MacMillan Dougald. "The Rise of Social Comedy in the Eighteenth Century." PQ 41 (1962): 330-38.

Social problem drama in sentimental satire of Inchbald, Holcroft, Reynolds.

1407. McVeagh, John. "George Farquhar and Commercial England." SVEC 217 (1983): 65-81.

His comedy's more analytical approach to economic matters, without anti-mercantile disapproval of Restoration comedy.

1408. Mignon, Elisabeth. Crabbed Age and Youth: The Old Men and Women in the Restoration Comedy of Manners. Durham, NC: Duke UP, 1947.

Malicious wit of young toward old more hostile than traditional comic antagonism.

1409. Miles, Dudley Howe. The Influence of Molière on Restoration Comedy. New York: Columbia UP, 1910.

Plots adapted from Molière or developed under his influence.

1410. Miner, Earl, ed. Restoration Dramatists: A Collection of Critical Essays. TCV. Englewood Cliffs, NJ: Prentice-Hall, 1966.

Reprints essays on comedy by Jocelyn Powell, Dale Underwood, Anne Richter, Rose A. Zimbardo, Norman N. Holland, Thomas H. Fujimura.

1411. Montgomery, Guy. "The Challenge of Restoration Comedy." UCPES 1 (1929): 135-51.

Representation of questioning attitude, of society becoming honest; reaffirmation of privilege to live naturally.

1412. Moore, Frank Harper. The Nobler Pleasure: Dryden's Comedy in Theory and Practice. Chapel Hill: U of North Carolina P, 1963.

Artificial mixtures of elements distilled from his study of audience, other critics and dramatists; heightening, wit, gaiety, profligacy of his high comedy.

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R. A. Foakes, "Wit and Convention in Congreve's Comedies," 55-71.

William Myers, "Plot and Meaning in Congreve's Comedies," 73-92.

1414. Muir, Kenneth. The Comedy of Manners. London: Hutchinson U Lib.; New York: Humanities, 1970.

Only kind of English comedy exclusively concerned with sexual relations; libertinism, opposition of town/country and gallant/citizen; equality of sexes; Etherege, Dryden, Shadwell, Otway, Wycherley, Southerne, Congreve, Vanbrugh, Farquhar.

1415. Neill, Michael. "Heroic Heads and Humble Tails: Sex, Politics, and the Restoration Comic Rake." ECent 24 (1983): 115-39.

Figure for species of urban civil war, adding political charge to subversive aspect of comedy.

1416. Neufeld, James E. "The Indigestion of Widow-Hood: Blood, Jonson, and The Way of the World." MP 81 (1984): 233-43.

Source of comedy's moral, corrective force in character of affectation, not central humors character.

1417. Nicoll, Allardyce. A History of Restoration Drama, 1660-1700. 3rd ed. Cambridge: Cambridge UP, 1940.

Elizabethan and foreign models, Jonsonian comedy (Shadwell), comedy of intrigue (Behn), Dryden's comedy, comedy of manners, farce, comedy of sentiment (Cibber).

1418. Novak, Maximillian E. "Love, Scandal, and the Moral Milieu of Congreve's Comedies." Congreve Reconsider'd: Papers Read at a Clark Library Seminar, Dec. 5, 1970. By Aubrey Williams and Novak. Los Angeles: Clark Lib., 1971. 23-50.

Moral ideal of private understanding and love between two people of wit/sensibility in scandal-making society.

1419. _____. William Congreve. TEAS 112. New York: Twayne, 1971.

His concept of comedy as intricate system of relationships; his comedy more passionate and explorative of manners and morals than earlier Restoration comedy.

1420. Palmer, John. The Comedy of Manners. 1913. New York: Russell, 1962.

Morality as its subject, not its purpose; its rise in Etherege, Wycherley, Congreve, decline in Vanbrugh, Farquhar.

1421. Perry, Henry Ten Eyck. The Comic Spirit in Restoration Drama: Studies in the Comedy of Etherege, Wycherley,

Congreve, Vanbrugh, and Farquhar. New Haven, CT: Yale UP, 1925.

Extremes of satire and sentiment shunned by comedy; its impersonal detachment based on intellectual grounds.

1422. Persson, Agnes V. Comic Character in Restoration Drama. The Hague: Mouton, 1975.

Ridicule directed at those ignorant of rules of behavior in world where awareness is central.

1423. Quintana, Ricardo. "The Rape of the Lock as a Comedy of Continuity." REL 7.2 (1966): 9-19.

Amusingly incongruous parallels controlling angle of perception.

1424. Reid, B. L. "Utmost Merriment, Strictest Decency: Joseph Andrews." SR 75 (1967): 557-84.

Festive ending reverent and gay; comic pilgrim's progress.

1425. Rodway, Allan. "Goldsmith and Sheridan: Satirists of Sentiment." Renaissance and Modern Essays: Presented to Vivian de Sola Pinto in Celebration of his Seventieth Birthday. Ed. G. R. Hibbard. London: Routledge, 1966. 65-81.

Ambiguity of attitude in their comedy as effect of genteel mode they purport to attack.

1426. Ruttkay, Kálmán G. "The Crisis of English Comedy in the Early Eighteenth Century." Studies in Eighteenth-Century Literature. Eds. Miklos J. Szenczi and László Ferenczi. Budapest: Akadémiai Kiadó, 1974. 83-115.

Problem of balancing laughter, virtue unsolved in this comedy.

1427. Sacks, Sheldon. "Golden Birds and Dying Generations." CLS 6 (1969): 274-91.

Aesthetic effect of comedy fully realized in morally serious narratives by Fielding, Austen.

1428. Sampson, H. Grant. "Comic Patterns in Goldsmith's Plays." ESC 10 (1984): 36-49.

Six patterns--three focusing on young lover, three on character thwarting lover.

1429. _____. "Terence, Comic Patterns, and the Augustan Stage." All the World: Drama Past and Present. Ed. Karelisa V. Hartigan. U of Florida Dept. of Classics, Comparative Drama Conference Papers 2. Washington, DC: UP of America, 1982. 85-92.

Universal significance of underlying comic pattern; commentary by Congreve, Echard, Patrick, Foote, Coleman.

1430. Schneider, Ben Ross, Jr. The Ethos of Restoration Comedy. Urbana: U of Illinois P, 1971.
Survey of characters in 83 plays; generosity seen in liberality, courage, plain-dealing, love.
1431. Schneider, Daniel J. "Sources of Comic Pleasure in Tom Jones." ConnR 1 (1967): 51-65.
Triumph of lovers, punishment of life denial, narrator's zest, pure sense of appetite, whimsicality of universe.
1432. Scouten, A. H. "Notes toward a History of Restoration Comedy." PQ 45 (1966): 62-70.
Discrepancy between ideal/actual, ridicule of all characters in comedy of manners; its two periods, 1668-1676, 1691-1700; prior types of comedy and other comic forms.
1433. Semple, Hilary. "Molière and Restoration Comedy." ESA 18 (1975): 63-84.
Defiant, immoral comedy helped by his technique without consequences of social absurdities found in his plays.
1434. Shafer, Yvonne Bonsell. "The Proviso Scene in Restoration Comedy." RECTR 9.1 (1970): 1-10.
Marriage conditions established in lovers' wit combat in plays by Dryden, Wycherley, Shadwell, Otway, Congreve.
1435. Sharma, R. C. Themes and Conventions in the Comedy of Manners. New York: Asia Publishing, 1965.
Mixed comedy both gay and serious; its small sophisticated world, characters, love intrigue plot, refined style.
1436. Shaw, Sharon Kaehele. "The Burying of the Living in Restoration and Eighteenth Century Comedy." BSUF 11.4 (1971): 74-79.
Failure of comedy from inability to develop emotional potential of its focal point--marriage, courtship.
1437. Sheldon, Esther K. "Frances Sheridan's Comedies: Three Stages in the Development of Her Comic Art." TA 26 (1970): 7-23.
Types of her comedies: sentimental, savagely satiric, light manners.
1438. Sherbo, Arthur. English Sentimental Drama. East Lansing: Michigan State UP, 1957.
Comedy with moral element, perfectible characters, appeal to emotions, emphasis on pity and admiration.
1439. Simon, Irène. "Restoration Comedy and the Critics." RLV 29 (1963): 397-430.
Similar ethical theme in markedly different plays by Etherage, Wycherley, Congreve.

1440. Smith, John Harrington. The Gay Couple in Restoration Comedy. Cambridge, MA: Harvard UP, 1948.
Courtship as game, lovers' duel; comic success from equality of sexes; gallant in ascendant 1670-89; woman with advantage in 1690s.
1441. _____. "Tony Lumpkin and the Country Booby Type in Antecedent English Comedy." PMLA 58 (1943): 1038-49.
Figure dramatized by Steele, Shadwell, Dryden, Cibber, others central to deception in Goldsmith.
1442. Spilka, Mark. "Comic Resolution in Fielding's Joseph Andrews." CE 15 (1953): 11-19.
Sympathy between reader, comic figures in Night Adventures.
1443. Stathis, James J. "Striking an Early Blow for Personal Freedom: A View of Restoration Comedy." To Hold a Mirror to Nature: Dramatic Images and Reflections. Ed. Karelisa V. Hartigan. U of Florida Dept. of Classics Comparative Drama Conference 1. Washington, DC: UP of America, 1982. 115-26.
Conflict of societal tyranny, personal freedom in plays by Congreve, Wycherley, Vanbrugh, Farquhar.
1444. Staves, Susan. "A Few Kind Words for the Fop." SEL 22 (1982): 413-28.
Idiocy of fop recognized by intelligent characters; from his rejection in Restoration comedy to norm in later comedy.
1445. Stedmond, John M. The Comic Art of Laurence Sterne: Convention and Innovation in Tristram Shandy and A Sentimental Journey. Toronto: U of Toronto P, 1967.
Saturnalian rather than satiric comic tradition; narrator as comic hero; style from Rabelais, Cervantes; ironic praise of folly; comedy's therapeutic acceptance.
1446. Stewart, Jack F. "Sterne's Absurd Comedy." UWR 5.2 (1970): 81-95.
Laughter as intellectual perception; exposure of rational illusions and mockery of affected gravity.
1447. Stout, Gardner D., Jr. "Yorick's Sentimental Journey: A Comic 'Pilgrim's Progress' for the Man of Feeling." ELH 30 (1963): 395-412.
Protagonist both laughable and admirable, exalting comic incongruities.
1448. Strachey, Lytton. "Congreve, Collier, Macaulay, and Mr. Summers." Portraits in Miniature and Other Essays. London: Chatto; New York: Harcourt, 1931. 41-49.

Pure comedy as contrivance of conventional world, with consequences suspended; its function to amuse.

1449. Styan, J. L. "Goldsmith's Comic Skills." Costerus 9 (1973): 195-217.
Essence of his comedy in power to distance spectator, keep him interested; sympathetic humor and farce.
1450. Symons, Julian. "Restoration Comedy (Reconsiderations II)." KR 7 (1945): 185-97.
Its intelligent view of society; satire of vices without attempting reform; its ethical standards clear.
1451. Terry, Sam G. "The Comic Standard in Wycherley's The Gentleman Dancing-Master." EnIE 6 (1975): 3-11.
Gay couple as object of ridicule, not comic ideal.
1452. Thornberry, Ethel Margaret. "Fielding's Theory of Comedy." Henry Fielding's Theory of the Comic Prose Epic. U of Wisconsin Studies in Language and Literature 30. Madison: U of Wisconsin, 1931. 151-63.
The ridiculous and affectation in low characters; characters of humor; his practice more varied than theory.
1453. Towers, A. R. "Sterne's Cock and Bull Story." ELH 24 (1957): 12-29.
Sexual comedy of Tristram Shandy: inadequacy, frustration, displacement.
1454. Traugott, John. "The Rake's Progress from Court to Comedy: A Study in Comic Form." SEL 6 (1966): 381-407.
Hero rewarded after breaking all codes; marriage ending to contain real subversion; joyful love-giving ethos.
1455. Tucker, Herbert F., Jr. "Goldsmith's Comic Monster." SEL 19 (1979): 493-99.
Comically low Tony Lumpkin handled within sentimentalism supposedly repudiated.
1456. Turner, Darwin T. "The Servant in the Comedies of William Congreve." CLAJ 1 (1958): 68-74.
Comic figure diversified in personalities, roles.
1457. Underwood, Dale. Etherege and the Seventeenth-Century Comedy of Manners. YSE 135. 1957. Hamden, CT: Archon, 1969.
Continuing, modifying traditions of pre-Restoration comedy (love and manners); wit as test of experience; no alternative to frivolity exposed.
1458. Vernon, P. F. "Marriage of Convenience and the Moral Code of Restoration Comedy." EIC 12 (1962): 370-87.

Gay couple marriages, ridicule of unhappy marriages as critique of increasingly sordid arrangements.

1459. _____. "Wycherley's First Comedy and Its Spanish Source." CL 18 (1966): 132-44.
More integrated comic form given to Calderón's double love plot in Love in a Wood.
1460. Wain, John. "Restoration Comedy and its Modern Critics." EIC 6 (1956): 367-85.
Its technical, moral confusion as faithful reflection of life.
1461. Whitley, Alvin. "The Comedy of Rasselas." ELH 23 (1956): 48-70.
Ironical exposure of philosophical errors, deviation from common sense; two perspectives on the same folly.
1462. Wilcox, John. The Relation of Molière to Restoration Comedy. New York: Columbia UP, 1938.
Its continuity with pre-Restoration English comedy; little borrowing from Molière.
1463. Wilkinson, D. R. M. The Comedy of Habit: An Essay on the Use of Courtesy Literature in a Study of Restoration Comic Drama. Leiden: Universitaire Pers, 1964.
Comic wit and dialogue of Restoration gallant; behavior censured by earlier courtesy writers dramatized.
1464. Wilson, John Harold. A Preface to Restoration Drama. Boston: Houghton Mifflin, 1965.
Comic spirit as anti-moral; farce, burlesque and intrigue; humor and satire (incongruity); wit comedy (congruity); comedy of tears.
1465. Wright, Andrew. Henry Fielding: Mask and Feast. Berkeley: U of California P, 1965.
Comic assurance of novels as alternative to despair; festive stance, comic structure, tableau, character, language and play.
1466. Zimbaro, Rose A. "Of Women, Comic Imitation of Nature, and Etherege's The Man of Mode." SEL 21 (1981): 373-87.
Comic woman as agent of nature, undermining heroic pretense.

See also 48, 51, 53, 59, 63, 65, 68, 83, 91, 95, 96, 97, 111, 131, 135, 154, 195, 197, 218, 235, 255, 280, 350, 352, 375, 397, 739, 823, 884, 925, 926, 927, 928, 929, 930, 935, 936, 939, 940, 942, 943, 944, 945, 948, 950, 1480, 1483, 1493, 1604, 1615, 1783, 1918, 1919, 1948, 1949, 1950, 1991, 2011, 2014, 2038, 2055, 2068, 2074, 2083, 2084, 2085, 2090, 2115, 2127,

2133, 2153, 2155, 2161, 2163, 2175, 2180, 2187, 2188, 2199,
2213, 2248, 2297, 2298, 2376, 2381, 2434, 2438, 2530, 2627,
2662, 2831, 2847, 2849, 2914, 2947, 2949, 2951, 3001, 3008.

Nineteenth Century

1467. Allen, Walter. "The Comedy of Dickens." Dickens 1970: Centenary Essays. Ed. Michael Slater. London: Chapman; New York: Stein, 1970. 3-27.
External approach with emphasis on oddity, idiosyncrasy; characters' language of personal obsession, comic poetry.
1468. Barickman, Richard. "The Comedy of Survival in Dickens' Novels." Novel 11 (1978): 128-43.
Reassurance from circumvention of repressive forces; his characters' eccentricity as defensive.
1469. Beach, Joseph Warren. The Comic Spirit in George Meredith: An Interpretation. 1911. New York: Russell, 1963.
His humor addressed to the mind; serious comedy as study of motive, exposing self-deceit, affectation.
1470. Brewer, Edward V. "The Influence of Jean Paul Richter on George Meredith's Conception of the Comic." JEGP 29 (1930): 242-56.
Their similar emphasis on the subjective aspect of comedy.
1471. Brown, Lloyd W. "The Comic Conclusion of Jane Austen's Novels." PMLA 84 (1969): 1582-89.
Broadly parodic endings as ironic vehicle for judgment.
1472. Cross, Barbara M. "Comedy and Drama in Dickens." WHR 17 (1963): 143-49.
Anarchic comic imagination loosening his novel's structure; comic style of his characters' talk.
1473. Cunningham, John. The Poetics of Byron's Comedy in Don Juan. Salzburg: Institut für Anglistik und Amerikanistik, 1982.
Comic vitality found in what society regards as vice.
1474. Curtin, Frank D. "Adrian Harley: The Limits of Meredith's Comedy." NCF 7 (1953): 272-82.
Representative of the comic spirit in Richard Feverel.
1475. Davis, Jim. "'Like Comic Actors on a Stage in Heaven': Dickens, John Liston and Low Comedy." Dickensian 74 (1978): 161-66.
Dickens's characters prefigured in tag-lines, costume of popular comedian.

1476. Fry, Paul H. "Georgic Comedy: The Fictive Territory of Jane Austen's Emma." SNNTS 11 (1979): 129-46.
Expansive egotism of romance modified by moral expansion of territory; balance of nature and art.
1477. Frye, Northrop. "Dickens and the Comedy of Humors." Experience in the Novel: Selected Papers from the English Institute. Ed. Roy Harvey Pearce. New York: Columbia UP, 1968. 49-71.
Humors in world of imperfectly suppressed violence, hidden world of dream; comic absurdity of overdesigned lives.
1478. Gallon, D. N. "Comedy in Northanger Abbey." MLR 63 (1968): 802-09.
Human comedy as well as literary satire; comic vindication of simple virtue.
1479. Garson, R. W. "The English Aristophanes." RLC 46 (1972): 177-93.
Extravagant comic fantasy of W. S. Gilbert's Savoy libretti.
1480. Heller, Janet Ruth. "The Breeze of Sunshine: A Study of Lamb's Essay 'On the Artificial Comedy of the Last Century.'" ChLB 16 (1976): 149-56.
Dichotomy between absolutist/relativist minds exploited in high comedy.
1481. Henkle, Roger B. Comedy and Culture: England 1820-1900. Princeton: Princeton UP, 1980.
Comic expression of middle class anxieties; exposure of pomposity, self-deception; emphasis on elaboration, closure rather than reduction; Peacock, Dickens, Thackeray, Gilbert, Carroll, Meredith, Butler, Wilde, Beerbohm.
1482. Higbie, Robert. "Conflict and Comedy in W. S. Gilbert's Savoy Operas." SAB 45.4 (1980): 66-77.
Conflict presented, evaded through imaginative pleasure; identification with characters prevented.
1483. Houghton, Walter E., Jr. "Lamb's Criticism of Restoration Comedy." ELH 10 (1943): 61-73.
Unreality of artificial comedy contrasted with drama of common life.
1484. Kincaid, James R. "Barchester Towers and the Nature of Conservative Comedy." ELH 37 (1970): 595-612.
Subtle comedy subverting tenets of traditional comedy; implicit distrust of young, with solidity found in past.
1485. Krieger, Murray. "Postscript: The Naive Classic and the Merely Comic." The Classic Vision: The Retreat from

Extremity in Modern Literature. Baltimore: Johns Hopkins P, 1971. 221-52.

Extremity precluded in Pride and Prejudice and undercut in Barchester Towers by embracing the natural.

1486. Landis, Joseph C. "George Meredith's Comedy." BUSE 2 (1956): 17-35.

Narrowing of broader term; comedy as instrument of individual regeneration.

1487. Martin, Robert Bernard. The Triumph of Wit: A Study of Victorian Comic Theory. Oxford: Clarendon, 1974.

Change from belief in amiable, sentimental humor to acceptance of intellect as basis of comedy; Smith, Hunt, Thackeray, Eliot, Stephen, Meredith as major theorists.

1488. Mayer, Frederick P. "George Meredith: An Obscure Comedian." VQR 1 (1925): 409-22.

Comedy as game played by throwing reflections on social life; aloofness used to permit sight of essence.

1489. Miller, J. Hillis. "The Sources of Dickens's Comic Art: From American Notes to Martin Chuzzlewit." NCF 24 (1970): 467-76.

Comic stance as modulating detachment; comedy as means of self-creation rather than self-defense.

1490. Moses, Joseph. The Novelist as Comedian: George Meredith and the Ironic Sensibility. New York: Schocken, 1983.

Comedy from perspective, not situation; confrontation between ironic vision, resistant form; his distrust of purely comic transcendence.

1491. Nardin, Jane. "Tragedy, Farce, and Comedy in Trollope's He Knew He Was Right." Genre 15 (1982): 303-13.

Parodic main plot, comic and farcical subplots unified by generic concern with lack of knowledge.

1492. Paris, Bernard J. Character and Conflict in Jane Austen's Novels: A Psychological Approach. Detroit, MI: Wayne State UP, 1978.

Frye's theory of comedy used to analyze novels' formal structure.

1493. Park, Roy. "Lamb and Restoration Comedy." EIC 29 (1979): 225-43.

Comic enjoyment increased through imperfect illusion.

1494. Polhemus, Robert M. Comic Faith: The Great Tradition from Austen to Joyce. Chicago: U of Chicago P, 1980.

Comedy as escape from despair into faith, strengthening

hold on life; basis for belief in fact of comic expression itself; comedy's secular exploration of mission of religious faith; Austen, Peacock, Dickens, Thackeray, Trollope, Meredith, Carroll, Joyce.

1495. Pritchett, V. S. "The Comic World of Dickens." The Dickens Critics. Eds. George H. Ford and Lauriat Lane, Jr. Ithaca, NY: Cornell UP, 1961. 309-24.
Comedy as alternative to world of ordinary experience; anarchic, rebellious process against pressure of society.
1496. _____. George Meredith and English Comedy. New York: Random; London: Chatto, 1969.
His comedy as Platonic idea, drawing on three streams of comedy--masculine, feminine, mythic or fantastic.
1497. Ready, Robert. "Hazlitt as an English Comic Writer." WC 6 (1975): 109-14.
His function as satirist by creating objects of his satire; his practice of comic seriousness admired in Hogarth.
1498. Robinson, E. Arthur. "Meredith's Literary Theory and Science: Realism vs. the Comic Spirit." PMLA 53 (1938): 857-68.
Comic spirit, evolution working together to check deviation from man's basic nature.
1499. Ronning, Robert. "The Eccentric: The English Comic Farce of Sir Arthur Pinero." QJS 63 (1977): 51-58.
Form's vitality from comic, original central character, transformed from dull type.
1500. Scott, P. J. M. Reality and Comic Confidence in Charles Dickens. London: Macmillan; New York: Barnes, 1979.
Dichotomy between confident, genial voice, tone of suppressed high spirits, and darkness of social outlook in Our Mutual Friend, Bleak House, Little Dorrit.
1501. Stevenson, Richard C. "Comedy, Tragedy, and the Spirit of Critical Intelligence in Richard Feverel." The Worlds of Victorian Fiction. Ed. Jerome H. Buckley. Harvard English Studies 6. Cambridge, MA: Harvard UP, 1975. 205-22.
Critical intelligence central to Meredith's comedy; problem novel in transition from comedy to tragedy.
1502. _____. "Innovations of Comic Method in George Meredith's Evan Harrington." TSL 15 (1973): 311-24.
Pure comedy of manners in narrative; its polite society and thoughtful laughter.
1503. _____. "Laetitia Dale and the Comic Spirit in The Egoist." NCF 26 (1972): 406-18.

Her honesty, good sense as embodiment of critical intelligence essential to comic spirit.

1504. Stovel, Bruce. "Comic Symmetry in Jane Austen's Emma." DR 57 (1977): 453-65.
Two successive, similar patterns of comic nemesis in triangles; comic self-deception and deception.
1505. Talon, Henri. "On Some Aspects of the Comic in Great Expectations." VN 42 (1972): 6-11.
Pip's humorous self-portrait as counterpoint to the tragic in his story; shift from gaiety to melancholy amusement.
1506. Trickett, Rachel. "Jane Austen's Comedy and the Nineteenth Century." Critical Essays on Jane Austen. Ed. B. C. Southam. London: Routledge; New York: Barnes, 1968. 162-81.
Art of her comedy to display contrivance, delighting reader through delayed denouement.
1507. West, William A. "The Last Chronicle of Barset: Trollope's Comic Techniques." The Classic British Novel. Eds. Howard M. Harper, Jr. and Charles Edge. Athens: U of Georgia P, 1972. 121-42.
Authorial presence, loose structure of plot appropriate to comedy; images of malleable world joined by narrator.
1508. Wolfe, Thomas P. "Browning's Comic Magician: Caliban's Psychology and the Reader's." SBHC 6.2 (1978): 7-24.
Implicit comic nature, holiday for superego, of this monologue.

See also 135, 137, 146, 195, 350, 352, 375, 926, 929, 930, 936, 940, 941, 944, 945, 1427, 1556, 1567, 1732, 1902, 1917, 1928, 1960, 1991, 2008, 2051, 2086, 2104, 2131, 2135, 2180, 2200, 2213, 2245, 2295, 2351, 2374, 2375, 2385, 2387, 2416, 2418, 2419, 2426, 2431, 2441, 2446, 2497, 2503, 2516, 2518, 2546, 2580, 2669, 2672, 2706, 2723, 2831, 2839, 2842, 2934, 2958, 2960, 2961, 3002.

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1509. Aggeler, Geoffrey. "The Comic Art of Anthony Burgess." ArQ 25 (1969): 234-51.
Language, situation, character as vehicles of black comedy.
1510. Alexander, John. "Christopher Fry and Religious Comedy." Meanjin 15 (1956): 77-81.
Human dilemma seen as divine comedy.

1511. Barnes, Lewis W. "Christopher Fry: The Chestertonian Concept of Comedy." XUS 2 (1963): 30-47.
Comedy as result of disillusion of mankind, realization that body and soul are unreconcilable.
1512. Barnes, Ronald E. The Dramatic Comedy of William Somerset Maugham. The Hague: Mouton, 1968.
Comedy of morals, comic instance, unrestricted comedy, integrated comedy.
1513. Barrett, Elizabeth. "Comedy, Courtesy, and A Passage to India." ESC 10 (1984): 77-93.
Social comedy of scenes enacted by buffoon-like characters, intended to sooth insults of empire.
1514. Bell, Robert H. "'True Comic Edge' in Lucky Jim." AHumor 8.2 (1981): 1-7.
Comic hero's unexpected intricacy: object of humor as well as voice of satirist.
1515. Bell, Vereen M. "Comic Seriousness in A Passage to India." SAQ 66 (1967): 606-17.
Its movement back and forth from social comedy to meta-physical speculation; viewpoint of reason, common sense.
1516. Bigsby, C. W. E., ed. Contemporary English Drama. Stratford-upon-Avon Studies 19. London: Arnold; New York: Holmes, 1981.
Martin Esslin, "Joe Orton: The Comedy of (Ill) Manners," 95-107.
Ruby Cohn, "Tom Stoppard: Light Drama and Dirges in Marriage," 109-20.
1517. Blistein, Elmer M. "Alan Ayckbourn, Few Jokes, Much Comedy." MD 26 (1983): 26-35.
Comedy that tests limits of time, place, action; characters that concern in inevitable situations.
1518. Bort, Barry D. "The Good Soldier: Comedy or Tragedy?" TCL 12 (1967): 194-202.
Savage comedy of manners in which characters unable to cope; their repeated misunderstandings.
1519. Brown, Ivor. "British Comedy." TAM 19 (1935): 585-93.
Modern comedy fearful of seeming deliberately artificial; its simple happy ending abolished by realism.
1520. Burke, Kenneth. "Social and Cosmic Mystery: A Passage to India." Language as Symbolic Action: Essays on Life, Literature, and Method. Berkeley: U of California P, 1966. 223-39.

The novel's comic mood of ironically sympathetic contemplation; muddle of castes, classes maximizing embarrassment.

1521. Callen, A. "Comedy and Passion in the Plays of Harold Pinter." FMLS 4 (1968): 299-305.
Comic incongruity from abnormal conduct in normal situation; his alienated spectator.
1522. Churchill, Thomas. "Loving: A Comic Novel." Crit 4 (1961): 29-38.
Novel of proper love with a comic heroine.
1523. Comstock, Margaret. "'The current answers don't do': The Comic Form of Night and Day." WS 4 (1977): 153-71.
Two comic strategies (woman as comic spirit, reshaping political life) presenting limits of each other.
1524. Davenport, Gary T. "Eliot's The Cocktail Party: Comic Perspective as Salvation." MD 17 (1974): 301-06.
Moral seriousness, light comedy reconciled through detachment needed to free self.
1525. Davidson, Mary R. "Transcending Logic: Stoppard, Wittgenstein, and Aristophanes." Allogical Modern Drama. Ed. Kenneth S. White. Amsterdam: Rodopi, 1982. 39-60.
As in Old Comedy, fantastic ideas or ethical questions debated in Stoppard's plays; uncertainty as a normal state.
1526. Dean, Joan Fitzpatrick. Tom Stoppard: Comedy as a Moral Matrix. Columbia: U of Missouri P, 1981.
His self-consciousness, consciousness of dramatic tradition, concern for language; his recurrent character comic because of faith in self.
1527. Diamond, Elin F. "Pinter's Betrayal and the Comedy of Men." MD 23 (1980): 238-45.
Marriage and adultery exposed as domestic game.
1528. Dickson, Larry L. "The Serio-Comic Vision of William Golding's The Brass Butterfly." WVUPP 25 (1979): 61-68.
Comic treatment of serious theme; exaggerated, absurd dialogue.
1529. Freedman, Ralph, ed. Virginia Woolf: Revaluation and Continuity. Berkeley: U of California P, 1980.
Jane Marcus, "Enchanted Organs, Magic Bells: Night and Day as Comic Opera," 97-121.
B. H. Fussell, "Woolf's Peculiar Comic World: Between the Acts," 263-83.
1530. Galenbeck, Susan Carlson. "A Stormy Apprenticeship: Lawrence's Three Comedies." DHLR 14 (1981): 191-211.

Attempts at comedy of manners, destroying social affirmation of form in order to criticize society.

1531. Gallivan, Patricia. "'The Comic Spirit' and The Waste Land." UTQ 45 (1975): 35-49.
Early version akin to Eliot's view of comedy, only insignificantly related to laughter.
1532. Gardner, Helen. "The Comedies of T. S. Eliot." EDH 3rd ser. 34 (1966): 55-73.
High comedy of self-deception in Cocktail Party and Confidential Clerk.
1533. Gindin, James. "Well Beyond Laughter: Directions from Fifties' Comic Fiction." SNNTS 3 (1971): 357-64.
Comic iconoclasm in novels by Amis, Sillitoe, Murdoch, Wilson, Wain.
1534. Green, Martin. "Evelyn Waugh and the Commedia dell'Arte." NYArtsJ 1.3-4 (1976): 25-28.
His best work in the farcical tradition; his rogues reminiscent of pantomime.
1535. Green, Timothy. "The Comic Theory of W. H. Auden." Renascence 29 (1977): 86-96.
High comedy as both religious, humane; carnival spirit as social, horizontal; religious humor as subjective, vertical.
1536. _____. "The Spirit of Carnival in Auden's Later Poetry." SHR 11 (1977): 372-82.
Comedy as protest against, acceptance of mortality, contradiction; comic spirit seen in his humble figures.
1537. Griffiths, Joan. "Waugh's Problem Comedies." Accent 9 (1949): 165-70.
Shock of the incongruous essential to his comedy; preponderance of destructive element.
1538. Harrop, John. "The Last Laugh: Comedy as a Political Touchstone in Britain from The Entertainer to Comedians." TJ 32 (1980): 5-16.
Folk image of music hall used to examine social issues through uninhibited symbol of working class, comic spirit.
1539. Henkle, Roger B. "From Pooter to Pinter: Domestic Comedy and Vulnerability." CritQ 16 (1974): 174-89.
Audience commitment to reassuring humor used against it in Pinter's comedy of banality of lower middle-class life.
1540. Herz, Judith Scherer. "Introduction: In Search of the Comic Muse." E. M. Forster: Centenary Revaluations. Eds. Herz and Robert K. Martin. Toronto: U of Toronto P, 1982. 1-11.

His comic voice of assurance of judgment; comic depth from nuance of language, verbal wit, rhythm.

1541. Hoffman, Charles G. "Joyce Cary and the Comic Mask." WHR 13 (1959): 135-42.
His ability to enter central characters in Jimson trilogy; comedy as mask for tragedy of freedom, natural morality.
1542. Hoffman, Stanton de Voren. "The Hole in the Bottom of the Pail: Comedy and Theme in Heart of Darkness." SSF 2 (1965): 113-23.
Low comedy of fire as correlative for purposeless being.
1543. _____. "'Scenes of Low Comedy': The Comic in Lord Jim." BSUF 5.2 (1964): 19-27.
Knowledge of clown as comic representation of disorder.
1544. Johnson, Bruce. "Henry Green's Comic Symbolism." BSUF 6.3 (1965): 29-35.
Laughter arising from cultivated bathos; exotic flavor of his novels from union of symbolism, comedy.
1545. Kennedy, Dennis. "Granville Barker's Sexual Comedy." MD 23 (1980): 75-82.
Sexual relations in three plays as index of human sensibility, not occasion for bawdry.
1546. Kleine, Don W. "The Cosmic Comedies of Evelyn Waugh." SAQ 61 (1962): 533-39.
Decline and Fall and Vile Bodies as burlesques of 1920s stoicism; doomed quest seen with comic vitality.
1547. Little, Judy. Comedy and the Woman Writer: Woolf, Spark, and Feminism. Lincoln: U of Nebraska P, 1983.
Liminal comedy of unresolved, reversed or radically questioned values and roles; use of comedy for saying dangerous things obliquely; its lack of closure.
1548. McCall, Raymond G. "The Comic Novels of Tom Sharpe." Crit 25 (1984): 57-65.
His savage attack on modern society; feverish efforts for laughter.
1549. McCracken, George. "Wodehouse and Latin Comedy." CJ 29 (1934): 612-14.
His use of stock characters: adulescens, servus, meretrix, parasite.
1550. Mann, Dorothea Lawrence. "J. B. Priestly: Servant of the Comic Spirit." Bookman 73 (1931): 241-46.
Humor in his characters' difference from norm of society.

1551. Morse, Donald E. "Auden's Concept and Practice of Christian Comedy." MichA (1971): 29-35.
Comedy used to further plot, refine character, clarify theme in "For the Time Being."
1552. Rademacher, Frances. "Violence and the Comic in the Plays of Edward Bond." MD 23 (1980): 258-68.
Disturbing theatricality of three comic contexts for violence: jokes, parody, humor.
1553. Replogle, Justin. "Auden's Homage to Thalia." BuR 11.2 (1963): 98-117.
His comic view of man; delight in techniques of comic poetry, especially mock heroic; friendly laughter.
1554. Rosenthal, Michael. "Joyce Cary's Comic Sense." TSL 13 (1971): 337-46.
Comedy as defiant response to facts of human suffering, defeat; conflict of comic hero with conventional society.
1555. Roy, Emil. "Imagery in the Comedies of Christopher Fry." MD 7 (1964): 79-88.
Use of double perspective--Copernican world-view to mock older, more stable Ptolemaic universe.
1556. Skilton, David. "The Pyramid and Comic Social Fiction." William Golding: Some Critical Considerations. Eds. Jack I. Biles and Robert O. Evans. Lexington: UP of Kentucky, 1978. 176-87.
Laughter in tradition of Trollope, caused by discomfiture, awareness of life's limitations and absurdities.
1557. Smith, J. Oates. "The Existential Comedy of Conrad's 'Youth.'" Renascence 16 (1963): 22-28.
Latently tragic, ostensibly brutal material transformed into comic acceptance.
1558. Smith, Leslie. "Democratic Lunacy: The Comedies of Joe Orton." Adam 394-96 (1976): 73-92.
Extending taboo-breaking, anarchic element of farcical comedy; folly in its grotesqueness.
1559. Spanos, William V. "Christopher Fry's A Sleep of Prisoners: The Choreography of Comedy." MD 8 (1965): 58-72.
Comedy as sacramental, reconciliation of time with eternity.
1560. Spears, Monroe K. "Christopher Fry and the Redemption of Joy." Poetry 78 (1951): 28-43.
Ridicule of worldly wisdom to redeem joy for association with the spiritual; essential fantasy of his plays.

1561. _____. "The Divine Comedy of W. H. Auden." SR 90 (1982): 53-72.
The comic in Dante's sense; Auden's pleasure in clown, farce, joke; from early gaiety to later reverent frivolity.
1562. Stanford, Derek. "Comedy and Tragedy in Christopher Fry." MD 2 (1959): 3-7.
Comedy as comment on tragic demonstration of man's dilemma.
1563. Sternlicht, Sanford. "Prologue to the Sad Comedies: Graham Greene's Major Early Novels." MQ 12 (1971): 427-35.
The comic-pathetic blunderer prefigured in Heart of the Matter.
1564. _____. "The Sad Comedies: Graham Greene's Later Novels." FQ 1.4 (1968): 65-77.
Comic mask (stoic man trying to bear pain) in five novels of 1950s; little dignity, much absurdity.
1565. Stovel, Bruce. "A Comedy of Conscience: Kingsley Amis's The Uncertain Feeling." IFR 4 (1977): 162-66.
Ironical comedy: protagonist priding self on intelligence finds he is obtuse.
1566. _____. "Traditional Comedy and the Comic Mask in Kingsley Amis's Lucky Jim." ESC 4 (1978): 69-80.
Its happy ending, use of festivity, mood of play, pervasive comic irony; modern version of masquerade.
1567. Taylor, John Russell. The Rise and Fall of the Well-Made Play. New York: Hill, 1967.
Comic form of Robertson, Jones, Pinero, Shaw, Wilde, Maugham, Barker, Galsworthy, Lonsdale, Coward, Rattigan.
1568. Tinsley, James R. "A Middle Class Comedy of Manners?" SNL 5 (1967): 38-43.
Ridicule of all characters in David Turner's Semi-Detached.
1569. Urang, Gunnar. "The Climate Is the Comedy: A Study of Christopher Fry's The Lady's Not for Burning." ChS 46 (1963): 61-86.
Comedy of situation in modern morality play.
1570. Wallace, Ronald. "The Inclusion of Merriment: Comedy in A Passage to India." ELWIU 4 (1977): 37-48.
Patterns of exposure, integration, conflict of intelligence/folly; Hindu resolution and comic perspective.
1571. Wimsatt, W. K., Jr. "Eliot's Comedy." SR 58 (1950): 666-78.
The Cocktail Party as comic morality play, comedy of manners.

1572. Yeager, D. M. "Love and Mirth in The Horse's Mouth." Renascence 33 (1981): 131-42.

High comedy: satiric exposure, tragicomic laughter of desperation, affirmative laughter of reconciliation.

1573. Zeifman, Hersh. "Comedy of Ambush: Tom Stoppard's The Real Thing." MD 26 (1983): 139-49.

Love's complexity amid problems of perception, preconception; disconcerting laughter.

See also 177, 179, 191, 207, 255, 304, 352, 398, 925, 930, 940, 942, 943, 950, 1901, 1906, 1910, 1911, 1934, 1943, 1953, 1958, 1965, 1974, 1980, 1983, 1988, 1996, 2013, 2048, 2056, 2069, 2087, 2105, 2118, 2124, 2127, 2148, 2152, 2180, 2228, 2232, 2259, 2261, 2385, 2400, 2503, 2525, 2632, 2703, 2714, 2832.

IRISH

1574. Abel, Lionel. "Wrong and Right: The Art of Comedy." Salmagundi 28 (1975): 3-19.

Fallacious argument against false position in Shaw's comedy; comic protagonist, raisonneur combined.

1575. Austin, Don. "Comedy through Tragedy: Dramatic Structure in Saint Joan." ShawR 8 (1965): 52-62.

Tone, total effect comic; happy ending accomplished by way of death; growing awareness and senex ingredient.

1576. Barth, Adolf. "Oscar Wilde's 'Comic Refusal': A Reassessment of The Importance of Being Earnest." Archiv 216 (1979): 120-28.

Futility of escapist attitude communicated through farcical comedy; its evasive mockery and ironic artificiality.

1577. Bentley, Eric. Bernard Shaw. Norfolk: New Directions, 1947.

Comedy from struggle between human vitality and artificial system, between conscience and conventional ethics; matter of farce, melodrama and basis for naturalistic comedy.

1578. Bergman, Herbert. "Comedy in Candida." Shavian 4 (1972): 161-69.

Shaw's use of mechanical personality, exaggeration, degradation, irony, inversion, incongruity.

1579. Bessia, Diane E. "Little Hand in Mayo: Synge's Playboy and the Comic Tradition in Irish Literature." DR 48 (1968): 372-83.

Mock heroic vein of mythology in framework of peasant comedy.

1580. Coakley, James, and Marvin Felheim. "Thalia in Dublin: Some Suggestions About the Relationships Between O'Casey and Classical Comedy." CompD 4 (1970): 265-71.
Plautine urban setting, saturnalian effect, characterization in Juno and the Paycock.
1581. Coetzee, J. M. "The Comedy of Point of View of Beckett's Murphy." Crit 12.2 (1970): 19-27.
Interplay between narrator and character, action.
1582. Cohn, Ruby. Samuel Beckett: The Comic Gamut. New Brunswick, NJ: Rutgers UP, 1962.
Tension between ridiculous, sublime; his subtractions from conventions of drama, fiction; both liberal, illiberal jests in pervasive, uncertain humor.
1583. Cormier, Ramona and Janis L. Pallister. "En attendant Godot: Tragedy or Comedy?" ECr 11.3 (1971): 44-54.
Superficial comedy (farce, commedia dell'arte, vaudeville); recognition of potential tragedy; dianoetic laughter.
1584. Couchman, Gordon W. "Comic Catharsis in Caesar and Cleopatra." ShawR 3.1 (1960): 11-14.
Laughter at parodic hero, hero-worship.
1585. Cowasjee, Saros. "The Juxtaposition of Tragedy and Comedy in the Plays of Sean O'Casey." WascanaR 2.1 (1967): 75-89.
Comedy of drunkenness and boasting within scenes of tragic struggle and courage.
1586. Crane, Gladys. "Shaw's Comic Techniques in Man and Superman." ETJ 23 (1971): 13-21.
Reversal of sexual roles; use of comic character contrast.
1587. _____. "Shaw's Misalliance: The Comic Journey from Rebellious Daughter to Conventional Womanhood." ETJ 25 (1973): 480-89.
Hilarious reversal of expectation typical of his rejection of convention; inadvertent revelation of true feeling.
1588. Daniel, Walter C. "Patterns of Greek Comedy in O'Casey's Purple Dust." BNYPL 66 (1962): 603-12.
Ritual patterns of Old Comedy, resolution of New Comedy.
1589. Davenport, Gary T. "Frank O'Connor and the Comedy of Revolution." Eire 8.2 (1973): 108-16.
Comic detachment, exposure of heroes without principle.
1590. Faulk, C. S. "John Millington Synge and the Rebirth of Comedy." SHR 8 (1974): 431-48.

Dionysian confrontation with death in his comedy; its mocking laughter, relief from romantic sensibility.

1591. Frank, Joseph. "Major Barbara--Shaw's Divine Comedy." PMLA 71 (1956): 61-74.
Its movement from sin to repentance, salvation, from surface to divine comedy; parody of contrived happy ending.
1592. Gagnier, Regenia. "Stages of Desire: Oscar Wilde's Comedies and the Consumer." Genre 15 (1982): 315-36.
His plays as fetishes for audience identified with society; criticism permitted by distraction.
1593. Ganz, Arthur. "The Divided Self in the Society Comedies of Oscar Wilde." MD 3 (1960): 16-23.
Comic tension between sentimental Philistine plots and dandified world of wit.
1594. Gibbs, A. M. "Comedy and Philosophy in Man and Superman." MD 19 (1976): 161-75.
Conventional plot altered by unique male protagonist; comic realignment of social forces without decisive victory.
1595. Gilmore, Thomas B., Jr. "The Comedy of Swift's Scatological Poems." PMLA 91 (1976): 33-43.
Incongruities between fantasy and fact, sublimation and reality; his tolerant, playful outlook.
1596. Gregor, Ian. "Comedy and Oscar Wilde." SR 74 (1966): 501-21.
His attempt to find world for dandy; his comedy as oblique criticism, not imitation of life.
1597. Helming, Steven. "Yeats's Esoteric Comedy." HudR 30 (1977): 230-46.
Ironic self-discovery, ambiguity, detachment and distance.
1598. Henkle, Roger B. "Beckett and the Comedy of Bourgeois Experience." Thalia 3.1 (1980): 35-39.
Malone Dies as travesty of bourgeois novel, destroying its paradigms.
1599. Horne, Colin J. "Swift's Comic Poetry." Augustan Worlds: New Essays in Eighteenth-Century Literature. Eds. J. C. Hilson, M. M. B. Jones, J. R. Watson. New York: Barnes, 1978. 51-67.
Exposure by transformation, reversal; anti-poetic as well as anti-romantic; his love of nonsense not nonsensical.
1600. Howarth, Herbert. "The Joycean Comedy: Wilde, Jonson, and Others." A James Joyce Miscellany. Second Series.

Ed. Marvin Magalaner. Carbondale: Southern Illinois UP, 1959. 179-94.

Human foibles as simultaneously ridiculous and beautiful.

1601. Kelling, Harold D. "Gulliver's Travels: A Comedy of Humours." UTQ 21 (1952): 362-75.

Straight invective precluded by humors of Gulliver, others; pleasing effect of ridicule.

1602. Kern, Edith. "Beckett and the Spirit of the *Commedia dell'Arte*." MD 9 (1966): 260-67.

His use of lazzi, stylization, the grotesque.

1603. Klug, Michael A. "The Comic Structure of Joyce's *Ulysses*." Éire 11.1 (1976): 63-84.

Traditional comic elements amid mountain of circumstances; Stephen and Bloom as variations of comic hero.

1604. Kornbluth, Martin L. "Shaw and Restoration Comedy." Shaw B 2.4 (1958): 9-17.

Similar in absence of overt action, use of witty dialogue, abstract characters, cynicism and irreverence, war of sexes.

1605. Krause, David. The Profane Book of Irish Comedy. Ithaca, NY: Cornell UP, 1982.

Folk-inspired comic tradition mocking oppressive authority, in laughter of release; Synge and O'Casey seminal; Boucicault, Shaw, Gregory, Yeats, Fitzmaurice, Johnston, Behan, Beckett, others.

1606. Langenfeld, Robert. "George Moore's *A Story-Teller's Holiday* Reconsidered: Irish Themes Expressed through Comic Irony." CCEI 9 (1984): 15-29.

Pathos mixed with bawdy comedy derived from Boccaccio.

1607. McDowell, Frederick P. W. "Politics, Comedy, Character, and Dialectic: The Shavian World of *John Bull's Other Island*." PMLA 82 (1967): 542-53.

Comic exposure of romantic Ireland, expression of regenerative values.

1608. MacNicholas, John. "Comic Design in Joyce's 'The Dead.'" MBL 1.1 (1976): 56-65.

Unflinching, impersonal, impassioned comedy; disintegration of insularity in its communal ending.

1609. Maher, R. A. "James Joyce's *Exiles*: The Comedy of Discontinuity." JJQ 9 (1972): 461-74.

Inconsistency, misunderstanding in its mosaic structure.

1610. Mercier, Vivian. The Irish Comic Tradition. Oxford: Clarendon, 1962.

Unbroken tradition of macabre and grotesque humor, delight in wit and word play, fantasy, satire; Swift and satire; Joyce and parody; archaism as source of comedy.

1611. Mikhail, E. H. "The French Influences on Oscar Wilde's Comedies." RLC 42 (1968): 220-33.
Artificial comic plot in Scribe-Sardou tradition.
1612. Mills, John A. Language and Laughter: Comic Diction in the Plays of Bernard Shaw. Tuscon: U of Arizona P, 1969.
Comic conflict of vitality/convention in dialects, linguistic satire, automatism, word play.
1613. Park, Bruce R. "A Mote in the Critic's Eye: Bernard Shaw and Comedy." UTSE 37 (1958): 195-210.
Comedy as image of man sustaining or undermining rational social order; parlor as its symbolic scene.
1614. Pasachoff, Naomi. "O'Casey's Not Quite Festive Comedies." Éire 12.3 (1977): 41-61.
Celebration of life in motif of song and dance, return to origins in ritual; dark element of nonparticipant.
1615. Rafroidi, Patrick, Raymonde Popot, William Parker, eds. "Aspects of Irish Comedy." Aspects of the Irish Theatre. Paris: Eds. Universitaires, 1972. 17-63.
Patrick Rafroidi, "The Funny Irishman," 17-23.
Bernard Escarbelt, "Sheridan's Debt to Ireland," 25-37.
William Parker, "Broadbent and Doyle: Two Shavian Archetypes," 39-49.
Gérard Leblanc, "Ironical Reversal as Theme and Technique in Synge's Shorter Comedies," 51-63.
1616. Reardon, Joan. "Caesar and Cleopatra and the Commedia dell'Arte." ShawR 14 (1971): 120-36.
His use of comic types, repetition, comic turns; reincarnation of Pantalone.
1617. Reid, Alec. "Comedy in Synge and Beckett." Yeats Studies 2 (1972): 80-90.
Wit as basis of Anglo-Irish comedy; its irony and detachment, irreverence, tendency to push idea to limit.
1618. Saddlemeyer, Ann. J. M. Synge and Modern Comedy. Dublin: Dolmen, 1968.
Ironical vision from conflicts of ordinary/ideal, bitter/sweet, reason/imagination; Rabelaisian joy rooted in fallen imagination, incorporation of the brutal.
1619. Sharp, William. "Getting Married: New Dramaturgy in Comedy." ETJ 11 (1959): 103-09.

Organized around thought; audience detachment caused by Shaw's intentional sketchiness of character.

1620. Sheedy, John J. "The Comic Apocalypse of King Hamm." MD 9 (1966): 310-18.
 Nearly unendurable participation in last laughs of Endgame.
1621. Smith, Frederik N. "Beckett's Verbal Slapstick." MFS 29 (1983): 43-55.
 Humor in his novels more linguistic than situational; clash of incongruous meanings, tones, voices.
1622. Solomont, Susan. The Comic Effect of Playboy of the Western World. Bangor: Signalman, 1962.
 Parody of revered texts and legends: Sophocles, Aristotle, Bible, Irish folk hero.
1623. Speckhard, Robert R. "Shaw and Aristophanes: Symbolic Marriage and the Magical Doctor/Cook in Shavian Comedy." ShawR 9 (1966): 56-65.
 Echoes of mystery ritual of rebirth, confidence in human capability in six plays.
1624. Stone, Edward. "Swift and Horses: Misanthropy or Comedy?" MLQ 10 (1949): 367-76.
 Yahoos intended to evoke laughter; humor of hero's enchantment.
1625. Waters, Maureen. The Comic Irishman. Albany: State U of New York P, 1984.
 Tradition of rustic clown, rogue, stage Irishman, comic hero of Synge; reaction against stereotype in Joyce, Beckett, O'Brien, Kavanagh; its exploitation by O'Casey, Behan.
1626. Watson, Barbara Bellow. "The New Woman and the New Comedy." Fabian Feminist: Bernard Shaw and Women. Ed. Rodelle Weintraub. University Park: Pennsylvania State UP, 1977. 114-29.
 Opposition of feminine spirit to deadly mythologies; rejection or qualifying of marriage ending of comedy.
1627. Whittock, Trevor. "Major Barbara: Comic Masterpiece." Theoria 51 (1978): 1-14.
 Folly from misdirected passions, false ideas; comic redemption from self-knowledge; Undershaft as Dionysian figure.

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1629. Coleman, Arthur P. Humor in the Russian Comedy from Catharine to Gogol. Columbia U Slavonic Studies 2. New York: Columbia UP, 1925.
Humor through jokes, situations, dialogues, types in plays by Fonvizin, Griboyedow, Gogol, others.
1630. Cox, Roger L. "Dostoëvsky and the Ridiculous." DStudies 1 (1980): 103-09.
The ridiculous as vehicle to project vision as well as comic relief; his abundance of obsessional characters.
1631. Debreczeny, Paul. "The Execution of Captain Mironov: A Crossing of the Tragic and Comic Modes." Alexander Pushkin: Symposium II. Eds. Andrej Kodjak, Krystyna Pomorska, Kiril Taranovsky. New York U Slavic Papers 3. Columbus, OH: Slavica, 1980. 67-78.
Tragic note of execution not harmonized with generally comic tone of The Captain's Daughter; its parodic elements.
1632. Ehre, Milton. "Laughing through the Apocalypse: The Comic Structure of Gogol's Government Inspector." RusR 39 (1980): 137-49.
Social and metaphysical comedy; exposure of illusory human pursuits, insubstantial nature of society.
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Comic character in Bergson's terms of mechanism.
1634. Erlich, Victor. Gogol. Yale Russian and East European Studies 8. New Haven, CT: Yale UP, 1969.
The grotesque imagination and demonic vaudeville; comedy of mistaken identity in The Inspector General.
1635. Friedberg, Maurice. "The Comic Element in War and Peace." Indiana Slavic Studies 4 (1967): 100-18.
Comic relief through mechanism, incongruities of war, ironic classifications, oversimplification, circumlocution.
1636. Gerould, Daniel Charles. "The Cherry Orchard as a Comedy." Journal of General Education 11 (1958): 109-22.

Incongruity of trivial response to serious situation, deflation of tragic dignity of characters.

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His comedies of action and character; traditional elements made psychologically convincing.
1638. Gottlieb, Vera. Chekhov and the Vaudeville: A Study of Chekhov's One-Act Plays. Cambridge: Cambridge UP, 1982.
His debt to popular theater; comic distancing techniques; transcending thoughtless vaudeville, its stock characters.
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Fonvizin's comedy of manners vs. Holberg's comedy of character.
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Criticism of characters who deviate from norm in blend of sympathetic, judicial comedy.
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Subversiveness of novelist's innocent mode and protagonist's natural innocence in Ivan Chankin.
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Bulgakov's play as black comedy; detachment of audience jolted by murder.
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Light social comedy and satirical comedy of Bulgakov, Erdman, Mayakovsky.
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Didactic classical comedy with music; idealization of bucolic simplicity.
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Farce developed into high seriousness; his dispassion toward characters in this anti-heroic, anti-tragic play.
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The Seagull, Uncle Vanya, Three Sisters, The Cherry Orchard as comedy; his insistent deflationary method and balance of objectivity, emotion, understanding.
1655. Valency, Maurice. The Breaking String: The Plays of Anton Chekhov. New York: Oxford UP, 1966.
Classical comic spirit in intellectual viewpoint and absurdity of situation; his undercurrent of compassion.

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Influence of Molière; comedies of manners, situation, sentiment, comic opera, vaudeville; their satiric themes and characters.
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Comedy of manners, industrial and agricultural comedy, lyrical comedy; use of moralizing laughter to reform society.
- See also 334, 366, 823, 1981, 1982, 1983, 1990, 2118, 2230, 2237, 2254, 2295, 2377, 2382, 2420, 2672, 2798, 2846, 2943.

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Comic rhythm of alienation in closed system.
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The fantastic as comic catalyst and allegory; comic mechanism and contrast; ironic undercutting.
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Mixture of satire, respect, compassion for comic fallibility in two novels, two stories.
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Self-irony as way of being Jewish; humor in media (film, theatre, television, literature), in Jewish history; Jewish comedians.
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Protagonists treating self, other as ridiculous; authors constructing games as alternative reality.
1663. Anderson, Paul W. "The Metaphysical Mirth of Emily Dickinson." GaR 20 (1966): 72-83.
Her comic range from whimsy to satire; detachment through deliberately imposed comic vision.
1664. Barksdale, Richard K. "Black Autobiography and the Comic Vision." BALF 15 (1981): 22-27.

Comic distance from pain of racial experience in Hughes, Hurston, others.

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Thoughtful laughter arising from comic detachment.
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Matter and style of festive comedy without its regenerative spirit; presence of non-festive themes.
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1670. Betts, Richard A. "The 'Blackness of Life': The Function of Edwin O'Connor's Comedy." MELUS 8 (1981): 15-26.
Caricature, emphasis on incongruous in otherwise rational world; comedy as way to make mortality manageable.
1671. Black, Stephen A. James Thurber: His Masquerades. The Hague: Mouton, 1970.
Basis for comedy in absurdity; techniques of self-conscious clown, parody, fable, fantasy; awareness, tolerance as aims of comedy.
1672. Blackall, Jean Frantz. "The Sacred Fount as a Comedy of the Limited Observer." PMLA 78 (1963): 384-93.
James's focus on overly subtle, proud observer, not action.
1673. Blair, Walter. "Americanized Comic Braggart." Critl 4 (1977): 331-49.
Alazon as ancestor of ring-tailed roarer; humor of his defeat by eiron.
1674. Bledsoe, Audrey. "Faulkner's Chiaroscuro: Comedy in Light in August." NMW 11 (1979): 55-63.

Comic interlude more than relief; tragedy deepened through comic admixture.

1675. Bogard, Travis. "The Comedy of Thornton Wilder." Three Plays. By Thornton Wilder. New York: Harper, 1962. 405-26.

Cliche as major structural element; his benevolent world, farcical theatricalism, anti-realistic technique.

1676. Boni, John. "Analogous Form: Black Comedy and Some Jacobean Plays." WHR 28 (1974): 201-15.

Fending off despair through pained laughter in novels by Vonnegut, Heller, Donleavy, Pynchon.

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Comic drama from three modes of seeing life; exposure of blindness and denial.

1678. Bracher, Frederick. "John Cheever and Comedy." Crit 6.1 (1963): 66-77.

More sympathy with than ridicule of weakness; comic affirmation without ignoring limitation, death.

1679. Brooks, A. Russell. "The Comic Spirit and the Negro's New Look." CLAJ 6 (1962): 35-43.

Modes of objective depiction, interpretation, evaluation; importance of Hughes.

1680. Brooks, Charles. "The Comic Tennessee Williams." QJS 44 (1958): 275-81.

Contrasts revealing grotesque inadequacies of character, environment; shifts from exposure to sympathy.

1681. Brown, Janet and Pamela Loy. "Cinderella and Slippery Jack: Sex Roles and Social Mobility Themes in Early Musical Comedy." IJWS 4 (1981): 507-16.

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1682. Brown, Sterling A. "Negro Character as Seen by White Authors." J of Negro Education 2 (1933): 179-203.

Stereotyped comic Negro laughing, ludicrous to others.

1683. Bryant, John. "Melville's Comic Debate: Geniality and the Aesthetics of Repose." AL 55 (1983): 151-70.

Growth of genial misanthrope as character, confidence man as narrator; search for comic detachment in later work.

1684. Buck, Lynn. "Vonnegut's World of Comic Futility." SAF 3 (1975): 181-98.

His aloofness from pitiful, amusing characters; the grotesque, incongruous, chaotic mixed with grim laughter.

1685. Buitenhuis, Peter. "Comic Pastoral: Henry James's The Europeans." UTQ 31 (1962): 152-63.
Comic contrasts of sophisticated characters/rural setting, Europeans/Americans.
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Clues to comedy in titles, names, dialogue; her humorous antidote to sentimentality.
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Chronological, from The Contrast to television.
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Ridicule of, skepticism about bourgeois ideals without seeing beyond them.
1689. Carlisle, Henry. "The Comic Tradition." ASch 28 (1958-59): 96-108.
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1690. Carlson, Susan L. "Comic Textures and Female Communities 1937 and 1977: Clare Booth and Wendy Wasserstein." MD 27 (1984): 564-73.
Inherent social conservatism of comedy, seen in Booth's play, translated without destroying comedy by Wasserstein.
1691. Challenger, Craig. "Peter DeVries: The Case for Comic Seriousness." StAH 1 (1974): 40-51.
Comedy and tragedy fused to expose world as nonsensical.
1692. Chapdelaine, Annick. "Perversion as Comedy in The Hamlet." DeltaES 3 (Nov. 1976): 95-104.
Comic despite tragic undertone; comedy of quantity, tall tales, absurd confusion of values, generic ridicule.
1693. Chappell, Fred. "The Comic Structure of The Sound and the Fury." MissQ 31 (1978): 381-86.
Family trapped in darkly comic mechanism.
1694. Clendenning, John. "Cummings, Comedy, and Criticism." ColQ 12 (1963): 44-53.
Basis of his comedy in surprise.
1695. Cohen, Sarah Blacher. "The Ambassadors: A Comedy of Musing and Manners." StAH 1 (1974): 79-90.

Meredith-like comedy, with serious overtones; comedy of language in names, dialogue.

1696. _____. "Comedy and Guilt in Humboldt's Gift." MFS 25 (1979): 47-57.
Frenetic evasion of death, atonement for survival.
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Sarah Blacher Cohen, "Introduction: The Variety of Humors," 1-13.
Max F. Schulz, "Toward a Definition of Black Humor," 14-27.
Richard Pearce, "Nabokov's Black (Hole) Humor: Lolita and Pale Fire," 28-44.
Stanley Trachtenberg, "Berger and Barth: The Comedy of Decomposition," 45-69.
David Ketterer, "Take-Off to Cosmic Irony: Science-Fiction Humor and the Absurd," 70-86.
C. Hugh Holman, "Detached Laughter in the South," 87-104.
Charles H. Nichols, "Comic Modes in Black America (A Ramble through Afro-American Humor)," 105-26.
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Sarah Blacher Cohen, "The Jewish Literary Comediennes," 172-86.
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George Garrett, "Ladies in Boston Have Their Hats: Notes on WASP Humor," 207-37.
Earl Rovit, "College Humor and the Modern Audience," 238-48.
Sanford Pinsker, "The Urban Tall Tale: Frontier Humor in a Contemporary Key," 249-62.
Philip Stevick, "Prolegomena to the Study of Fictional Dreck," 263-80.
Ruby Cohn, "Camp, Cruelty, Colloquialism," 281-303.
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1698. _____. Saul Bellow's Enigmatic Laughter. Urbana: U of Illinois P, 1974.
Comedy used to interrupt, resist, reinterpret, transcend adversity; comedy of character, fantastic situation, sexual farce, burlesque, comedy of ideas, comedy of language.
1699. "The Comic in Recent Writing." Wisconsin Studies in Contemporary Literature 5 (1964): 185-236.

Reed Whittemore, "The Two Rooms: Humor in Modern American Verse," 185-91.

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Mary M. Curtis, "The Moral Comedy of Miss Compton-Burnett," 213-21.

Stephen A. Black, "The Claw of The Sea-Puss: James Thruher's Sense of Experience," 222-36.

1700. Cross, Barbara M. "Apocalypse and Comedy in As I Lay Dying." TSL 3 (1961): 251-58.

Absurdity and terror joined in comedy that is sinister rather than festive.

1701. Cunningham, John. "'The Thread in the Labyrinth': Love in the Ruins and One Tradition of Comedy." SCR 13.2 (1981): 28-34.

Percy's comedy as celebration of victory of life over death.

1702. Dabney, Lewis M. "'Was': Faulkner's Classic Comedy of the Frontier." SoR ns 8 (1972): 736-48.

Subversion of Old South legend, protest against growing up.

1703. Degnan, James P. "J. F. Powers: Comic Satirist." Irish-American Fiction: Essays in Criticism. Eds. Daniel J. Casey and Robert E. Rhodes. New York: AMS, 1979. 105-14.

Comedy of American Catholicism based on incongruity.

1704. DeVries, Peter. "James Thurber: The Comic Prufrock." Poetry 63 (1943): 150-59.

His comedy as caricature of painful self-inventory, anxiety.

1705. Distler, Paul Antonie. "Ethnic Comedy in Vaudeville and Burlesque." American Popular Entertainment: Papers and Proceedings of the Conference on the History of American Popular Entertainment. Ed. Myron Matlaw. Westport, CT: Greenwood, 1979. 33-42.

Irish, German, and Jewish comedy of exaggeration.

1706. Dolan, Jill. "'What, No Beans?': Images of Women and Sexuality in Burlesque Comedy." JPC 18.3 (1984): 37-47.

Discomforting sense of menacing male wish fulfillment beneath facile humor.

1707. Downer, Alan S. Fifty Years of American Drama 1900-1950. Chicago: Reghery, 1951.

American comedy's mockery of the serious and formal; eventual victory of underdog; high comedy not typical.

1708. Downey, Charlotte, R. S. M. "ED's Comic Dimension." DicS 37 (1980): 1-10.
Dickinson's mode of parody, caricature, riddle, role playing, fairy tale themes, puns.
1709. Emblar, Weller. "Comedy of Manners 1927-1939." Modern American Drama: Essays in Criticism. Ed. William E. Taylor. DeLand, FL: Everett, 1968. 59-70.
Barry, Sherwood, Behrman, and traditional high comedy.
1710. Ferguson, Mary Anne. "Losing Battles as a Comic Epic in Prose." Eudora Welty: Critical Essays. Ed. Peggy Whitman Prenshaw. Jackson: UP of Mississippi, 1979. 305-24.
Framework of irony and comedy for parody of knight's adventure.
1711. Fink, Robert A. "Comedy Preceding Horror: The Hamlet's Not So Funny Horses." CEA 40.4 (1978): 27-30.
Reader set up by frolicsome tall tale atmosphere.
1712. Fink, Thomas A. "The Comic Thrust of Ashberry's Poetry." TCL 30 (1984): 1-14.
Collision between decentered textual play and gesture toward extra-textuality.
1713. Folsom, James K. Man's Accidents and God's Purposes: Multiplicity in Hawthorne's Fiction. New Haven, CT: Coll. and UP, 1963.
His comedy's sanative effect, serious purpose; comedy necessary for realistic apprehension of experience.
1714. Fuchs, Daniel. The Comic Spirit of Wallace Stevens. Durham, NC: Duke UP, 1963.
Comic masks as hyperbolic means of expression; travesty of convention, self-irony, laughter of the mind.
1715. Galenbeck, Susan Carlson. "British Comedy of Manners Distilled: Henry James's Edwardian Plays." HJR 4 (1982): 61-74.
His affirmation of upper-class society by dwelling on its crisis.
1716. Gehring, Wes D. "The Comic Anti-Hero in American Fiction: Its First Full Articulation." Thalia 2.3 (1979): 11-14.
Characteristics of early New Yorker hero: leisure, non-political life, frustration, childlikeness, urban animal.
1717. _____. "The Yankee Figure in American Comedy Fiction." Thalia 1.3 (1978-79): 43-49.
Spokesman for democracy, optimistic spirit from Jack Downing to Will Rogers.

1718. Gerber, John C. "Mark Twain's Use of the Comic Pose." PMLA 77 (1962): 297-304.
Poses of superiority and inferiority as basis for comedy.
1719. Goldman, Mark. "Bernard Malamud's Comic Vision and the Theme of Identity." Crit 7.2 (1964-65): 92-109.
Comic anti-hero's fantasies and frustrations, defeat and self-recognition; mixture of irony and satire.
1720. Gossett, Louise Y. "Eudora Welty's New Novel: The Comedy of Loss." SLJ 3 (1970): 122-37.
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1836. Cahn, William. Harold Lloyd's World of Comedy. New York: Duell, 1964.
Satire of young American go-getter in blend of slapstick and situation comedy.
1837. Capp, Al. "The Comedy of Charlie Chaplin." Atlantic Feb. 1950: 25-29.
Comedy based on man's inhumanity to man; audience's superior laughter at inferior being trying to escape destiny.
1838. Cavell, Stanley. Pursuits of Happiness: The Hollywood Comedy of Remarriage. Cambridge, MA: Harvard UP, 1981.
Seven films of 1934-1949 in tradition of Shakespearean romantic comedy; emphasis on heroine; drive of plot to reunite couple.
1839. Cotes, Peter and Thelma Niklaus. The Little Fellow: The Life and Work of Charles Spencer Chaplin. New York: Citadel, 1965.
Charlie as idealist tramp, both poetic and philosophic.
1840. Cott, Jeremy. "The Limits of Silent Comedy." LFQ 3 (1975): 99-107.
Means to express kinds of experience: threat to life process (Keaton), transcendence of it (Chaplin).
1941. Durnat, Raymond. The Crazy Mirror: Hollywood Comedy and the American Image. New York: Horizon, 1969.

Deflation of tension as result of comic incongruity; saturnalia of irresponsible nostalgia; mechanical man of silent comedy; sound comedy, the forties, post-war comedy.

1842. Everson, William K. The Films of Laurel and Hardy. Secaucus, NJ: Citadel, 1967.
Affectionate laughter at folly from safe distance; comic situation more important than plot; uniqueness of their violence and Hardy's stare.
1843. Eyles, Allen. The Marx Brothers: Their World of Comedy. 3rd ed. London: Tantivy; New York: A. S. Barnes, 1974.
Their films as modern burlesque epic; anti-social amusement stronger than contempt; creation of a world rather than submission to the world.
1844. "Film Comedy." Wide Angle 3.2 (1979): 1-53.
Papers from the 1978 Ohio U Film Conference:
Robin Wood, "The American Family Comedy: From Meet Me in St. Louis to The Texas Chainsaw Massacre," 5-11.
Roger T. Eberwein, "Comedy and the Film within the Film," 12-17.
Kristin Thompson, "Play Time: Comedy on the Edge of Perception," 18-25.
Peter Lehman and William Luhr, "Crime in the Bedroom: Form and Ideology in Blake Edwards' Inspector Clouseau Films," 26-33.
Maurice Yacower, "Forms of Coherence in the Woody Allen Comedies," 34-41.
Noel Carroll, "The Gold Rush," 42-49.
Tadao Sato, "The Comedy of Ozu and Chaplin: A Study in Contrast," trans. Gregory Barrett, 50-53.
1845. Fisher, Lucy. "Play Time: The Comic Film as Game." WVUPP 26 (1980): 83-88.
Bergsonian approach to comedy as game imitating life.
1846. Gehring, Wes D. "McCarey vs. Capra: A Guide to American Film Comedy of the '30s." JPopF&TV 7 (1978): 67-84.
McCarey's anti-hero and Capra's crackerbarrel Yankee.
1847. Grant, Barry K. "Film Comedy of the Thirties and the American Comic Tradition." WVUPP 26 (1980): 21-29.
Comedy of Fields and Marx Brothers as serious criticism of American dream; Fields and Groucho as Yankee peddler.
1848. Grierson, John. "The Logic of Comedy." Grierson on Documentary. Ed. Forsyth Hardy. Rev. ed. New York: Praeger, 1971. 45-58.
Comedy of Chaplin, Keaton, Laurel and Hardy, Marx Brothers.

1849. Huff, Theodore. Charlie Chaplin. New York: Schuman, 1951.
Tragicomic figure of tramp-underdog arousing sympathy as well as laughter.
1850. Lahue, Kalton C. The World of Laughter: The Motion Picture Comedy Short, 1910-1930. Norman: U of Oklahoma P, 1966.
Silent comedy's focus on reaction of individual to things or environment, law of contrasts; its producers, including Sennett and Roach.
1851. McCaffrey, Donald W. Four Great Comedians: Chaplin, Lloyd, Keaton, Langdon. New York: A. S. Barnes, 1968.
Major films of 1920s; Chaplin as romantic individualist of scenic genius; Lloyd and Keaton as antisentimental creators of tight plots.
1852. _____. The Golden Age of Sound Comedy: Comic Films and Comedians of the Thirties. South Brunswick, NJ: A. S. Barnes, 1973.
Musical comedy, Marx Brothers, Laurel and Hardy, Joe E. Brown, screwball comedy, sentimental comedy, W. C. Fields.
1853. Madden, David. Harlequin's Stick--Charlie's Cane: A Comparative Study of Commedia Dell'Arte and Silent Slapstick Comedy. Bowling Green, OH: Bowling Green U Popular P, 1975.
Harlequin and Charlie as archetypal proletarians; masks and technology, scenario and improvisation, lazzi and farce.
1854. Maltin, Leonard. The Great Movie Comedian from Charlie Chaplin to Woody Allen. New York: Crown, 1978.
Chaplin, Normand, Arbuckle, Keaton, Lloyd, Langdon, Chase, Griffith, Dresler, Laurel and Hardy, Rogers, Joe E. Brown, Marx Brothers, Fields, West, Three Stooges, Abbott and Costello, Hope, Kaye, Skelton, Lewis, Allen.
1855. _____. Movie Comedy Teams. New York: NAL, 1970.
Laurel and Hardy, Clark and McCullough, Wheeler and Woolsey, Marx Brothers, Thelma Todd and Zasu Pitts, Burns and Allen, Three Stooges, Ritz Brothers, Olsen and Johnson, Abbott and Costello, Martin and Lewis.
1856. Manchel, Frank. Yesterday's Clowns: The Rise of Film Comedy. New York: Watts, 1973.
Comedy as criticism of society in work of Linder, Sennett, Chaplin, Keaton, Lloyd, Langdon.
1857. Mast, Gerald. The Comic Mind: Comedy and the Movies. 2nd ed. Chicago: U of Chicago P, 1979.

Eight comic film plots, comic climate, comic thought; iconoclastic and apologetic comedy; silent comedy (early, Chaplin and Keaton, others); sound comedy (Lubitsch and Clair, Renoir, dialogue tradition and clown tradition).

1858. Moews, Daniel. Keaton: The Silent Films Close Up. Berkeley: U of California P, 1977.

His affirmative comedy of exuberant wit; youthful hero's fantasy; gag as his basic unit--comic choreography, visual surprise, comedy of fixation.

1859. Montgomery, John. Comedy Films 1894-1954. 2nd ed. London: Allen, 1968.

History and tradition of comic film, mostly American and British, including Keystone, Chaplin, Lloyd, Disney, Fields, Marx Brothers.

1860. Pasquier, Sylvain du. "Buster Keaton's Gags." Trans. Norman Silverstein. JML 3 (1973): 269-91.

His gags as comic means of attacking verisimilitude of American realistic films.

1861. Paul, William. Ernst Lubitsch's American Comedy. New York: Columbia UP, 1983.

Conjunction of gaiety and gravity in comedies of vitalist celebration; evolution from German farce to complex romantic comedies; conflict of individual desire/social dictates.

1862. Poague, Leland A. The Cinema of Frank Capra: An Approach to Film Comedy. New York: A. S. Barnes, 1975.

Both Aristophanic clown-oriented comedy and Shakespearean plot-oriented comedy; saturnalian comedy of levelling and license, expressing belief in human fertility and adequacy.

1863. Quigley, Isabel. Charlie Chaplin: Early Comedies. New York: Dutton, 1968.

His persona's mixture of amusement, sadness; his blundering, anarchical side.

1864. Reilly, Adam, ed. Harold Lloyd: The King of Daredevil Comedy. New York: Macmillan, 1977.

Film-by-film analysis and five new appraisals by Andrew Sarris, William K. Everson, Leonard Maltin, Len Borger, John Belton.

1865. Rheuban, Joyce. Harry Langdon: The Comedian as Metteur-en-Scène. Rutherford, NJ: Fairleigh Dickinson UP, 1983.

Comic persona defined by spatial relation to external circumstances; his mime of physical disorientation.

1866. Riesner, Charles F. "Comedy: Getting People to Laugh Is

a Serious Business." A Hundred Million Movie-Goers Must Be Right: An Aid to Movie Appreciation. By Ira Price. Cleveland, OH: Movie Appreciation P, 1938. 115-40.

Contrast as basic technique of film comedy; laughter greater when danger is present with triumph of virtue.

1867. Robinson, David. The Great Funnies: A History of Film Comedy. New York: Dutton, 1969.
Silent comedy and clown's distorting mirror; Sennett and clown's anarchic destruction; apogee of Chaplin, Keaton, Lloyd; Laurel and Hardy, Fields in 1930s.
1868. Rubenstein, E. "The End of Screwball Comedy: The Lady Eve and The Palm Beach Story." PostS 1 (1982): 33-47.
Cynicism, preeminence of women, world of talk in screwball comedy.
1869. Sandoe, James. "Charlie, a Little Fellow." Frontiers of American Culture. Eds. Ray B. Browne et al. Lafayette, IN: Purdue U, 1968. 99-112.
Inflection as the heart of Chaplin's comic style.
1870. Schatz, Thomas. Hollywood Genres: Formulas, Filmmaking, and the Studio System. New York: Random, 1981.
Comedy as celebration of social integration; unstable couple as microcosm; utopian resolution of sexual, ideological conflict in screwball comedy.
1871. Schickel, Richard. Harold Lloyd: The Shape of Laughter. Boston: New York Graphic Society, 1974.
Ordinariness of the glasses persona, dream quality of the thrill sequences.
1872. Sklar, Robert. "Chaos, Magic, Physical Genius and the Art of Silent Comedy." Movie-Made America: A Social History of American Movies. New York: Random, 1975. 104-21.
Ridicule, aggression directed outward by Sennett, Chaplin, Keaton as means of subverting authority.
1873. Wead, George. Buster Keaton and the Dynamics of Visual Wit. New York: Arno, 1976.
Keaton's comic play with cultural understanding, language structures, kinesthetic sense, logic.
1874. Weinberg, Herman G. The Lubitsch Touch: A Critical Study. 3rd ed. New York: Dover, 1977.
His insouciant comedy based on salutary, anti-sentimental mockery; his sportive treatment of erotic sensibility.
1875. Yacowar, Maurice. Loser Take All: The Comic Art of Woody Allen. New York: Ungar, 1979.

His seriousness masked by choice of comic mode; two kinds of self-consciousness; pretense of his schlemiel persona; his feature films, movie roles, and other genres.

See also 193, 787, 1661, 1767, 1876, 1895, 1900, 1923, 2271, 2285, 2290, 2296, 2302, 2308, 2395, 2422, 2462, 2509, 2602, 2695, 2703, 2714, 2799.

Radio and Television

1876. Alexander, Richard. "British Comedy and Humour: Social and Cultural Background." ArAA 9 (1984): 63-83.

Ethnocentric attitudes maintained and shaped by television, radio, film comedy.

1877. Allen, Steve. The Funny Men. New York: Simon, 1956.

Literalization, reversal, exaggeration as techniques of TV comedy.

1878. Apter, Michael. "Fawlty Towers: A Reversal Theory Analysis of a Popular Television Comedy Series." JPC 16.3 (1982): 128-38.

Real/apparent synergy of the comic situation.

1879. Attallah, Paul. "The Unworthy Discourse: Situation Comedy in Television." Interpreting Television: Current Research Perspectives. Eds. Willard D. Rowland, Jr. and Bruce Watkins. Beverly Hills, CA: Sage, 1984. 222-49.

Encounter of dissonant or incompatible discursive hierarchies as basis of comedy.

1880. Eaton, Mick. "Television Situation Comedy." Popular Television and Film: A Reader. Eds. Tony Bennett et al. London: British Film Inst., 1981. 26-52.

Inside/outside dichotomy of both home/family and work paradigms for comedy.

1881. Goodlad, Sinclair. "On the Social Significance of Television Comedy." Approaches to Popular Culture. Ed. C. W. E. Bigsby. Bowling Green, OH: Bowling Green U Popular P, 1976. 213-25.

Comedy as reflection and control of social values.

1882. Harmon, Jim. The Great Radio Comedians. Garden City, NY: Doubleday, 1970.

Importance of imagination, suggestion in radio comedy; brats and wistful comedians; Amos and Andy and other series.

1883. Himmelstein, Hal. Television Myth and the American Mind. New York: Praeger, 1984.

Reassurance of suburban-middle-landscape comedy and rural-middle-landscape comedy; urban comedy; self-reflexive comic drama and satiric comedy as social criticism.

1884. Hough, Arthur. "Trials and Tribulations--Thirty Years of SitCom." Understanding Television: Essays on Television as a Social and Cultural Force. Ed. Richard P. Adler. New York: Praeger, 1981. 201-23.
Domestic (traditional, nuclear, eccentric, ethnic families) and nondomestic comedy (work, military, fantasy, rural).
1885. Malone, Michael. "And Gracie Begat Lucie Who Begat Laverne." Fast Forward: The New Television and American Society. Eds. Les Brown and Savannah Waring Walker. Kansas City, MO: Andrews, 1983. 189-97.
Uniformity of tribal, family, couple comedy.
1886. Mintz, Lawrence E. "The 'New Wave' of Standup Comedians: An Introduction." AHumor 4.2 (1977): 1-3.
Comic situations used more than jokes by licensed spokesman.
1887. Moss, Sylvia. "The New Comedy." TVQ 4.1 (1965): 42-45.
Safe humor of in-group/outgroup in network comedy.
1888. Nathan, David. The Laughtermakers: A Quest for Comedy. London: Owen, 1971.
Four main sources of British television comedy: Take It From Here, The Goon Show, Beyond the Fringe, music hall.
1889. Newcomb, Horace. "Situation and Domestic Comedies: Problems, Families, and Fathers." TV: The Most Popular Art. New York: Doubleday, 1974. 25-58.
Situation, complication and confusion, alleviation in situation comedy; importance of setting in domestic comedy.
1890. _____, ed. Television: The Critical View. 3rd ed. New York: Oxford UP, 1982.
Reprints essays on television comedy by Carol Traynor Williams, Michael J. Arlen, Richard Corliss, Robert Sklar, Roger L. Hoteldt.
1891. Rollin, Roger B. "In the Family: Television's Re-Formation of Comedy." PsychuR 2 (1978): 275-86.
Conflict based on deviation from social norms rather than conflict of youth/age; reintegration of family as fantasy.
1892. Took, Barry. Laughter in the Air: An Informal History of British Radio Comedy. Rev. ed. London: Robson, 1981.
Its humor as expression of freedom, fear, guilt, surprise; It's That Man Again and war comedy; new wave and the Goons;

Muir and Norden; domestic comedies; Hancock, Feldman, "The Navy Lark."

1893. Vidmar, Neil, and Milton Rokeach. "Archie Bunker's Bigotry: A Study in Selective Perception and Exposure." JC 24.1 (1974): 36-47.

Doubtful cathartic reduction of bigotry through comedy.

1894. Wertheim, Arthur Frank. Radio Comedy. New York: Oxford UP, 1979.

Its relief of social tension through reaffirmation of traditional American values; value of shared experience in national unity.

1895. Wilmut, Roger. From Fringe to Flying Circus: Celebrating a Unique Generation of Comedy 1960-1980. London: Eyre Methuen, 1980.

Stage, television, and film comedy associated with the university review, Beyond the Fringe, and the later Monty Python Flying Circus.

See also 191, 193, 391, 392, 1661, 1687, 2033, 2578, 2602, 2695.

PART IV:
RELATED SUBJECTS

FARCE

1896. Baker, Stuart E. Georges Feydeau and the Aesthetics of Farce. Ann Arbor, MI: UMI Research, 1981.
Farce as philosophy of frivolous objectivity, providing freedom from pain, defiance of fear; mechanics of misunderstanding in his plot; its inner structure and characters.
1897. Bentley, Eric. "Farce." The Life of the Drama. New York: Atheneum, 1964. 219-56.
Farce as joking turned theatrical; its release of unmentionable wishes, hostile impulses; its violence and fantasy.
1898. _____. "The Psychology of Farce." Let's Get a Divorce And Other Plays. New York: Hill, 1958. vii-xx.
Farce as temporary truancy, compensation not provocation; facade of life accepted, then demolished.
1899. Bermel, Albert C. "Farce." The Reader's Encyclopedia of World Drama. Eds. John Gassner and Edward Quinn. New York: Crowell, 1969. 262-65.
Physicality of farcical humor; its funniness, bitterness, iconoclasm, intemperance; its misrepresenting of propriety.
1900. _____. Farce: A History from Aristophanes to Woody Allen. New York: Simon, 1982.
Farce as negating force; its unreality, brutality, objectivity; its equalizing impulses and overturning of decorum; its types--realism, fantasy, theatricalism, well-made play; emphasis on 20th century film and drama.
1901. Bigsby, C. W. E. Joe Orton. London: Methuen, 1982.
His anarchic farce flouting standards, ridiculing hypocrisy and authority; its release, aggression, subversion.
1902. Booth, Michael R. "Early Victorian Farce: Dionysus Domesticated." Nineteenth-Century British Theatre. Eds. Kenneth

Richards and Peter Thompson. London: Methuen, 1971. 95-110.

Its physical humor from domestic setting in lower middle, working classes; fun rather than satire; its moral basis.

1903. Bowen, Barbara C. "Is French Farce a Medieval Genre?" Tréteaux 3 (1981): 56-67.

Farce as Renaissance form representing folly, sharing humanists' preoccupation with language.

1904. _____. "Metaphorical Obscenity in French Farce, 1460-1560." CompD 11 (1977-78): 331-44.

Uses of metaphor to circumvent social and dramatic taboos, arouse laughter.

1905. Canning, Barbara. "Towards a Definition of Farce as a Literary Genre." MLR 56 (1961): 558-60.

Farce as comedy of domestic situation, distorting accidents of humdrum existence.

1906. Charney, Maurice. "Orton's Loot as 'Quotidian Farce': The Intersection of Black Comedy and Daily Life." MD 24 (1981): 514-24.

Satire of criminal lunacy of social institutions; return of farce to its roots in Plautus and Italian rituals.

1907. Chesterton, G. K. "A Defense of Farce." The Defendant. London: Dent, 1901. 121-27.

Farce's healthy madness; its extravagance saner than wisdom.

1908. Conroy, Peter. "Old and New in French Medieval Farce." RomN 13 (1971): 336-43.

Farce's harmonizing of physical actions and words; its purely theatrical qualities, scatological dialogue.

1909. Davis, Jessica Milner. Farce. Critical Idiom Series 39. London: Methuen, 1978.

Farce as physical comedy of theatrical effects, entertainment; its essence in unreason; basis of its types in rebellion, revenge, coincidence.

1910. Dean, Joan F. "Joe Orton and the Redefinition of Farce." TJ 34 (1982): 481-92.

Farce's emphasis on psychology reducing man to animal or machine; Orton's refusal of stability for audience.

1911. Draudt, Manfred. "Comic, Tragic, or Absurd? On Some Parallels between the Farces of Joe Orton and Seventeenth-Century Tragedy." ES 59 (1978): 202-17.

Similar situations (incongruity, contest, irony, paradox) and themes (death, evil, passion) in tragedy and farce.

1912. Golden, Samuel A. "An Early Defense of Farce." Studies in Honor of John Wilcox, by Members of the English Department, Wayne State University. Eds. A. Dayle Wallace and Woodburn O. Ross. Detroit: Wayne State UP, 1958. 61-70.
Nahum Tate's distinction of farce from comedy and burlesque; its improbable action, satirical nature, heightened mirth.
1913. Guicharnaud, Jacques and June Beckleman. Modern French Theatre from Giraudoux to Genet. 3rd ed. New Haven, CT: Yale UP, 1975.
Modern farces of Claudel, Beckett, Ionesco.
1914. Guthke, Karl S. "A Stage for the Anti-Hero: Metaphysical Farce in the Modern Theatre." SLitI 9.1 (1976): 119-37.
Its anti-hero amid rejection of theodicy as absurd; its polemic against tragedy and comedy.
1915. Heilman, Robert B. "Farce Transformed: Plautus, Shakespeare, and Unamuno." CL 31 (1979): 113-23.
Confusion of identity in twinship plots; farce as relief from holding up, not a tearing down.
1916. _____. "Shakespeare's Variations on Farcical Style." Shakespeare's Craft: Eight Lectures. Ed. Philip H. Highfill. Carbondale: Southern Illinois UP, 1982. 94-112.
His farcical depiction of humans as mechanical beings in seven plays; farce's escape from responsibility.
1917. Hendrick, Johan R. "Pinero's Court Farces: A Revaluation." MD 26 (1983): 54-61.
Recognizable characters replacing stock types; farces's inherent cruelty brought out; propriety treated as puerile.
1918. Hughes, Leo. A Century of English Farce. Princeton, NJ: Princeton UP, 1956.
Comic form exciting laughter by ridiculous situations and incidents (physical discomfiture, embarrassment, concealment, repetition, impersonation and disguise), 1660-1750.
1919. _____. "The Early Career of Farce in the Theatrical Vocabulary." UTSE 20 (1940): 82-95.
Stuffings of the stage in Elizabethan England; French usage of performance to arouse laughter in Restoration.
1920. Hurrell, John Dennis. "A Note on Farce." QJS 45 (1959): 426-30.
Farce as abstract form, allegory of man's outer life and his tendency toward practical rather than ethical decisions.
1921. Kern, Edith. "Beckett's Modernity and Medieval Affinities."

Samuel Beckett: Humanistic Perspectives. Eds. Morris Beja, S. E. Gontarski, Pierre Astier. Columbus: Ohio State UP, 1983. 26-35.

Kinship of his ludic dialogue and flying with medieval French farce and sermon joyeux.

1922. _____. "L'École des femmes and the Spirit of Farce." ECr 13 (1973): 220-28.

Fantasy of triumph inherent in carnival laughter.

1923. _____. "The Importance of Not Being Earnest: Modern-Medieval." Symposium 38 (1984): 13-27.

Affinities of 20th century film and narrative with medieval farce; the Deposuit as the core of farcical laughter.

1924. Knight, Alan E. Aspects of Genre in Late Medieval French Drama. Manchester: Manchester UP, 1983.

Farce as fictional image of fallen world; typical and allegorical farce; wife, lover, husband of conjugal farce.

1925. Krutch, Joseph Wood. "The Fundamentals of Farce." ThArts 40.7 (1956): 29-30, 92-93.

Its grotesque situations close to aggression; farce as metaphorical stuffing which exaggerates behavior.

1926. Lamont, Rosette C. "The Metaphysical Farce: Beckett and Ionesco." FR 32 (1959): 319-28.

Farce as anti-play with anti-message; its primitive laughter emphasizing grotesque needs of human animal.

1927. Lanson, Gustave. "Molière and Farce." Trans. Ruby Cohn. TDR 8 (1963): 133-54.

Farce as root of his comedy; plot as pretext to control strings of puppets; invariable fixity of his masks.

1928. Leggatt, Alexander. "Pinero: From Farce to Social Drama." MD 17 (1974): 329-44.

Crazy emptiness of life portrayed with mischievous delight in farce, with irony in serious work.

1929. Maxwell, Ian. French Farce and John Heywood. Melbourne: Melbourne UP, 1946.

Influence on his plays of farce (accidents, confidence tricks, adultery, jests, squabbles), sottie, monologue.

1930. Meyerhold, Vsevolod. "Farce." Trans. Nora Beeson. TDR 4 (1959): 139-49.

Farce as art of mask, gesture, movement, plot; return of "cabotinage" to theatre.

1931. Murphy, Brenda. "Laughing Society to Scorn: The Domestic Farces of William Dean Howells." StAH ns 1 (1982): 119-29.

His farces as desecration, aggression toward high society.

1932. Norrish, Peter. "Farce and Ritual: Arrabal's Contribution to Modern Tragic Farce." MD 26 (1983): 320-30.

Grotesque exaggeration of his farce as symbol of personal distress, personal revolt, attempted release.

1933. Parker, David. "Oscar Wilde's Great Farce: The Importance of Being Earnest." MLQ 35 (1974): 173-86.

His deliberate distortion of actuality; honorable selfishness; his sense of the insubstantiality of human identity.

1934. Parker, R. B. "Farce and Society: The Range of Kingsley Amis." Wisconsin Studies in Contemporary Literature 2.3 (1961): 27-38.

Novels of resolute farce with excursion into social comment; shifting balance in his later work.

1935. Parshall, Peter F. "Feydeau's A Flea in Her Ear: The Art of Kinesthetic Structuring." TJ 33 (1981): 355-64.

Farce as comic sub-genre with more theatricality, more showing than telling; its kinesthetic sympathy.

1936. Pinet, Christopher P. "The Cobbler in French Farce of the Renaissance." FR 48 (1974): 308-20.

His comic function as touchstone for wit and situation comedy, butt of humor.

1937. _____. "Monks, Priests, and Cuckolds: French Farce and Criticism of the Church from 1500 to 1560." SFR 4 (1980): 453-73.

Function of farce to call attention to abuses and defuse cynical responses with laughter.

1938. _____. "Some Reflections on French Farce and the Genre Approach." Res Publica Litterarum 2 (1979): 244-50.

Farces of 1450-1650 to be understood in terms of society from which they stemmed.

1939. Saccio, Peter. "Shrewd and Kindly Farce." ShS 37 (1984): 33-40.

Values of energy, ingenuity, resilience in Shakespeare's Shr.; heroine's transformation from shrewness into kindness.

1940. Simpson, Harold. Excursions in Farce. London: Besant, 1930.

Farce as travesty of human misfortunes, exaggerated comedy based on incongruity; British farce since Garrick.

1941. Stephenson, Robert C. "Farce as Method." TDR 5 (1961): 85-93.

Farce more a method than genre--borrowed shape of materials, physical buffoonery, essential brevity and dialogue.

1942. Traschen, Isadore. "Farce and Freedom." SoR ns 12 (1976): 54-63.

Farce as antimode deflating established order in coarse communion; its Dionysian license and freedom of the body.

1943. Worth, Katharine. "Farce and Michael Frayn." MD 26 (1983): 47-53.

True farce from recalcitrant materials of life; its unshakable order maintained beneath seeming disorder.

See also 108, 189, 190, 219, 242, 372, 417, 448, 461, 465, 479, 501, 522, 544, 603, 605, 621, 669, 700, 714, 718, 733, 746, 797, 806, 807, 823, 827, 848, 1000, 1003, 1005, 1137, 1160, 1286, 1307, 1365, 1378, 1491, 1499, 1558, 1561, 1576, 1577, 1583, 1651, 1653, 1675, 1698, 1761, 1784, 1954, 1974, 2509, 2703, 2842.

TRAGICOMEDY

1944. Barnes, Hazel E. "Greek Tragicomedy." CJ 60 (1964): 125-31.

Discrepancy between attitudes of characters and spectators in four plays of Euripides.

1945. Barnett, Marva A. "The Inverse World of French Tragicomedy." FR 55 (1982): 350-57.

Revelations appearing to negate happiness; denouement signalling unreality of troubles in seventeenth-century plays.

1946. Bartscht, Waltraud. "The Tragi-Comedy of Life in Duerrenmatt's Work." Claudel Studies 9 (1982): 52-62.

Comedy to evoke fear and compassion as well as laughter; tragedy precluded by anonymity of world.

1947. Brater, Enoch. "Beckett, Ionesco, and the Tradition of Tragicomedy." CollL 1 (1974): 113-27.

Its dislocation of reason distinct from classical comedy; its foregrounding comedy's tragic overtones.

1948. Brown, Laura S. "The Divided Plot: Tragicomic Form in the Restoration." ELH 47 (1980): 67-79.

Sustained disjunction as aim of segregated styles and classes; serious and comic portions shaped as intrigue.

1949. Brown, Richard E. "Dryden's Tragicomedies." Restoration 5 (1981): 76-87.

Structural rhythm of serio-comic alternation in his double-plotted plays.

1950. Canfield, J. Douglas. "The Ideology of Restoration Tragicomedy." ELH 51 (1984): 447-64.
Its reaffirmation of hierarchical social order under challenge.
1951. Clark, Charlene Kerne. "Pathos with a Chuckle: The Tragicomic Vision of Carson McCullers." StAH 1 (1975): 161-66.
Horror reconciled with humor; her comic treatment of death.
1952. Clubb, Louise G. "The Tragicomic Bear." CLS 9 (1972): 17-30.
Ambiguity of bear in effecting transition from tragedy to comedy in Winter's Tale and Italian plays.
1953. Cohn, Ruby. "The Mixed Mode." Currents in Contemporary Drama. Bloomington: Indiana UP, 1969. 154-97.
Tragedy intensified by comedy in Ionesco, Duerrenmatt, Pinter, Albee, others; Beckett's tragedy seen as comedy.
1954. _____. "Terms of the Tragicomic Mixture." DramS 5 (1966): 186-91.
Tragic sense of life dramatized through the comic, grotesque, and farcical in modern plays.
1955. Cory, Mark E. "Shakespeare and Duerrenmatt: From Tragedy to Tragicomedy." CL 32 (1980): 253-72.
Distance in the latter's otherwise tragic story through irony, exaggeration of Shakespeare's grotesque elements.
1956. Dukore, Bernard F. "Half a Kingdom for a Horse: Ibsenite Tragicomedy." MD 22 (1979): 217-51.
Initial affinity to tragedy or comedy, development or outcome eroding what is exclusively tragic or comic.
1957. _____. "Spherical Tragedies and Comedies with Corpses: Witkacian Tragicomedy." MD 18 (1975): 291-315.
Reciprocation, interaction of tragic and comic elements; his endings denying exclusiveness of one type.
1958. _____. Where Laughter Stops: Pinter's Tragicomedy. Columbia: U of Missouri P, 1976.
Initial affinity of his plays with comedy; development and ending mocking, denying source of the comic.
1959. _____. "Widowers' Houses: A Question of Genre." MD 17 (1974): 27-32.
Shaw's play as tragicomedy with bitter irony.
1960. Fowler, H. Ramsey. "The Tragicomic Spirit of George Meredith." Interpretations 6 (1974): 47-55.

Spiritual regression in The Tragic Comedians and The Egoist; escape from involutions of comic life unlikely.

1961. Francis, Richard Lee. "Beckett's Metaphysical Tragicomedy." MD 8 (1965): 259-67.
Anguish of despair, possibility of hope in Godot.
1962. Freedman, Morris. "The Modern Tragicomedy of Wilde and O'Casey." CE 25 (1964): 518-27.
Two levels in both--the serious, mockery of it; O'Casey's farcical heroism less bleak than Wilde's absurdity.
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Fusion of comic/tragic in precarious union; identity of opposites, problem of relativity in world out of joint; patterns (tragic character in comic world, comic character in tragic world or causing disaster, parallel plots).
1964. Hall, James. "Play, the Fractured Self, and American Angry Comedy: From Faulkner to Salinger." The Lunatic Giant in the Drawing Room: The British and American Novel Since 1934. Bloomington: Indiana UP, 1968. 56-80.
The Hamlet and Catcher in the Rye as tragicomic fiction.
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Tragicomic novels by Forster, Huxley, Waugh, Green, Cary, Hartley, Powell separating living values from respectable ones, employing the reality principle without negating hope.
1966. Hartwig, Joan. Shakespeare's Tragicomic Vision. Baton Rouge: Louisiana State UP, 1972.
Distance between potential/actual explored in Per., Cym., WT, Tmp.; dislocation of perception through adversity, liberation of perception through unexpected prosperity.
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Tragicomic tone and illumination of necessary boundaries between real/ideal; their humorous reconciliation to life.
1968. Herrick, Marvin T. "The Revolt in Tragicomedy against the Grand Style." The Rhetorical Idiom: Essays in Rhetoric, Oratory, Language, and Drama. Ed. Donald C. Bryant. Ithaca, NY: Cornell UP, 1958. 271-80.
Influence of Christian Terence in tragicomedy's repudiation of ornamentation of Renaissance tragedy.
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France, and England. Illinois Studies in Language and Literature 39. Urbana: U of Illinois P, 1955.

Classical background, influence of Christian Terence; Cinthio's didacticism; Italian tragedy with happy ending; pastoral tragicomedy of Guarini; French tragicomedy to Corneille; English tragicomedy to Davenant.

1970. Hirst, David L. Tragicomedy. Critical Idiom 43. London: Methuen, 1984.

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Effective co-presence of opposites in a new irony, with pathos and comedy sharpening each other.

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Verbal equivalent of characters' labyrinth of feelings.

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Presence of tragic within farce structure; comic protagonists' alienation through their behavior.

1975. Kastor, Frank S. "Modern Tragicomedy: Genre, Vision, Myth?" KanQ 3.2 (1971): 3-9.

Rejection of term in challenge to Guthke; lack of historically recognizable type of play.

1976. Lamont, Rosette. "Death and Tragi-Comedy: Three Plays of the New Theatre." MR 6 (1965): 381-402.

Blend of humor and anguish in Beckett, Ionesco, Richardson.

1977. Lancaster, Henry Carrington. The French Tragi-Comedy: Its Origin and Development from 1552 to 1628. 1907. New York: Gordian, 1966.

Plays with happy denouement despite serious threat; sources in miracle and mystery plays, other types; from Hardy and his contemporaries to Routrou, Corneille.

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Serious play with happy ending, 1564-1700.
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His plays as tragedy with happy ending; parody of serious problems; joyous recognition and sad resignation.
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Futility and absurdity mixed for tragicomic effect; his grotesque and discomfoting comedy.
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His novels as modern tragicomedy revealing misery and absurdity of idle proud life.
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Naturalistic shading, tragic inversion, counterpoint and hysteria in late nineteenth, twentieth century comedy; its comic-pathetic hero, dark tone, unholy joy; Ibsen, Strindberg, Chekhov, Shaw, Synge, O'Casey, Pirandello, Eliot, Brecht, Anouilh, Williams, Beckett, Ionesco, Genet, Pinter.
1984. Waith, Eugene M. The Pattern of Tragicomedy in Beaumont and Fletcher. YSE 120. New Haven, CT: Yale UP, 1952.
Characteristics: manners of familiar world, remoteness from familiar world, intricate plot, improbable hypothesis, atmosphere of evil, protean character, language of emotion.
1985. Wilson, Donald Douglas. Sean O'Casey's Tragi-Comic Vision. New York: Revisionist, 1976.
Tragic, comic elements in plots of mutually exclusive halves or joint termination; his humor based on disproportion; laughter as release from destructive potential.

See also 21, 23, 264, 346, 535, 659, 671, 686, 877, 885, 892, 929, 972, 1041, 1572, 1633, 1748, 1849, 1932, 2087, 2186, 2375, 2703.

PARODY AND BURLESQUE

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His comic writing halfway between parody and travesty.
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Laughter as criticism, irreverence, impropriety of form in plays of Davenant, Buckingham, Gay, Fielding, Sheridan, Dickens, Gilbert, Shaw, Leacock, Beerbohm, others.
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1993. _____. "Parody and Satire in the Literature of Thirteenth-Century Arras." SP 81 (1984): 1-27, 119-44.
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Parody as creative, cognitive criticism necessary to health of literature; ambivalence of its derision, sympathy.

1995. Eichner, Hans. "Aspects of Parody in the Work of Thomas Mann." MLR 47 (1952): 30-48.
Humor from old-fashioned or worn-out technique as means of avoiding banality; parody of illusionary character of work.
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Reductive irony of burlesque used to desanctify codes, postures, ideals; his strategy for survival.
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Scenes in which comic form imposed on serious matter for two-folk effect--reduction, rethinking.
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Parody as transformation of specific work or author to trivial, inappropriate; history of Greek word.
2000. Jump, John D. Burlesque. Critical Idiom 22. London: Methuen, 1972.
Its species both high (parody, mock poem) and low (travesty, hudibrastic); its ridicule of particular works (travesty, parody) and classes of literature (mock poem, hudibrastic).
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Parody's separation of form and content of primary work to provide critique or express mode of experience.
2002. Kitchin, George. A Survey of Burlesque and Parody in English. 1931. New York: Russell, 1967.
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Special issue with these essays in English:
Edward Baron Turk, "Scarron's Dom Japhet d'Arnie: Metaphor, Burlesque and the Nature of Comic Language," 33-50.
Joan DeJean, "Scarron's Roman Comique: The Other Side of Parody," 51-63.
Kathleen Wine, "Self-Parody in the Roman Comique," 65-77.
2004. Leïèvre, F. J. "The Basis of Ancient Parody." G&R ns 1 (1954): 66-81.

Main techniques: reproduce passage in altered context, exaggerate general style and thought.

2005. Macdonald, Dwight. "Some Notes on Parody." Parodies: An Anthology from Chaucer to Beerbohm--and After. Ed. Macdonald. New York: Random, 1960. 557-68.
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Comic resemblance/dissimilarity with model in parody sensu largo, parody sensu stricto, low burlesque, high burlesque, travesty.
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Parody as form of irony and simulation, serio-comic, praising what it condemns.
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Form of Joyce, Borges, Nabokov mocking limits of its own procedures, unsure of a priori standards of earlier parody.
2011. Richards, Edward Ames. Hudibras and the Burlesque Tradition. Columbia U Studies in English and Comparative Literature 127. New York: Columbia UP, 1937.
Burlesque as dramatic or intellectual distortion of action or idea; its critical purpose more intellectual than moral.
2012. Riewald, J. G. "Parody as Criticism." Neophil 50 (1966): 125-48.
Controlled distortion of form and spirit of writer, captured at typical moment, essential to parody.
2013. Robinson, Gabrielle. "Nothing Left but Parody: Friedrich Duerrenmatt and Tom Stoppard." TJ 32 (1980): 85-94.
Parody's destruction of conventions liberating in its creation of distance; its radical need for faith.

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Margaret Rose, "Defining Parody," 5-20.
Ken Garrad, "Parody in Cervantes," 21-29.
Anthony J. Hassall, "Fielding and the Novel as Parody," 30-40.
Ian Donaldson, "'The Ledger of the Lost-And-Stolen Office': Parody in Dramatic Comedy," 41-52.
Valerie Minogue, "The Uses of Parody: Parody in Proust and Robbe-Grillet," 53-65.
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Clues for audience recognition of parody in three plays.
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Form's corrective capacity as agent of morality and criticism in eighteenth, early nineteenth centuries.
2019. Shlonsky, Tuvia. "Literary Parody: Remarks on Its Method and Function." Proceedings of the IVth Congress of the International Comparative Literature Association. Ed. François Jost. The Hague: Mouton, 1966. 797-801.
Parody as anti-generic (exposing illusion model attempts to hide), both regressive (skeptical), progressive (imitative).
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Its ridicule as cure for literary inelasticity.
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2022. Willson, Robert F., Jr. "Their Form Confounded": Studies

in the Burlesque Play from Udall to Sheridan. The Hague: Mouton, 1976.

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Stylistic parody (mocking original text) and exemplary parody (mocking subject in light of authoritative text).

See also 63, 190, 207, 423, 475, 484, 493, 521, 563, 630, 644, 654, 656, 662, 668, 669, 693, 698, 699, 704, 708, 730, 731, 762, 771, 800, 840, 860, 863, 877, 902, 924, 937, 972, 976, 993, 1026, 1028, 1037, 1043, 1171, 1175, 1211, 1471, 1546, 1552, 1584, 1591, 1598, 1610, 1622, 1631, 1671, 1698, 1705, 1706, 1708, 1710, 1714, 1740, 1741, 1759, 1783, 1794, 1795, 1805, 1825, 1843, 1980, 2047, 2078, 2159, 2225, 2269, 2302, 2388, 2481, 2520, 2622, 2783, 2842.

SATIRE

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Reprints theories of Horace, Juvenal, Ben Jonson, Joseph Hall, John Dryden, Jonathan Swift, Edward Young, Henry Fielding, George Meredith, Northrop Frye, Edgar Johnson, Alvin Kernan, Meyer H. Abrams, Richard Garnett.

2026. Anderson, William S. Essays on Roman Satire. Princeton, NJ: Princeton UP, 1982.

Satire as rhetorical form with persona; its multiform and multi-toned strategy; Horace, Persius, Juvenal.

2027. _____. "Roman Satirists and Their Tradition." SNL 1 (1963): 1-5.

Elasticity of genre, its lack of uniform tradition.

2028. Arden, Heather. Fool's Plays: A Study of Satire in the Sot-tie. New York: Cambridge UP, 1980.

Theatrical use of folly to satirize women, nobility, clergy.

2029. Balsdon, J. P. V. D. "Humour and Satire." The Romans. Ed. Balsdon. New York: Basic, 1969. 249-69.

In Plautus, Horace, Seneca, Petronius, Martial, Juvenal.

2030. Bentley, Joseph. "Satire and the Rhetoric of Sadism." CentR 11 (1967): 387-404.

Satire as mode of social violence, differentiated by wit from sadism; its reduction of victim to nonhuman.

2031. _____. "Semantic Gravitation: An Essay on Satiric Reduction." MLQ 30 (1969): 3-19.

Satire as desublimation: equation of spiritual/physiological images striking at foundation of illusions.

2032. Bergler, Edmund. "The Dislike for Satire at Length: An Addition to the Theory of Wit." PsychiatQ Supplement 26 (1952): 190-201.

Wit as psychic masochism, outwardly warded off with pseudo-aggression; lengthy satire unpopular because of fear.

2033. Berlo, David K., and Hideya Kumata. "The Investigator: The Impact of a Satirical Radio Drama." JQ 33 (1956): 287-98.

Allegorical satire effective in changing general attitudes but not particular ones.

2034. Bevington, David. "Shakespeare Vs. Jonson on Satire." Shakespeare 1971: Proceedings of the World Shakespeare Congress, Vancouver, August 1971. Eds. Clifford Leech and J. M. R. Margeson. Toronto: U of Toronto P, 1972. 107-22.

Jonson's satire to castigate folly, expose it; Shakespeare's experiment with satiric exposure in TN.

2035. Birney, Alice Latvin. Satiric Catharsis in Shakespeare: A Theory of Dramatic Structure. Berkeley: U of California P, 1973.

Sanative power of his satire seen through figures of Richard III, Falstaff, Jaques, Thersites, Timon.

2036. Bloom, Edward A., and Lillian D. Bloom. Satire's Persuasive Voice. Ithaca: Cornell UP, 1979.

The humanitas of satire; its intention (motivated by dissatisfaction), shape and order, tone and meaning; religion, politics, and manners its topics.

2037. Bodoh, John J. "Artistic Control in the Satires of Juvenal." Aevum 44 (1970): 475-82.

Topics generally confined to one satire; his artistry in not satirizing expected topics, selecting less likely ones.

2038. Bredvold, Louis I. "The Gloom of the Tory Satirists." Pope and His Contemporaries: Essays Presented to George Sherburn. Eds. James L. Clifford and Louis A. Landa. Oxford: Clarendon, 1949. 1-19.

Satire of Pope and Swift as realists' exposure of decadence; their idealism expressed in righteous indignation.

2039. _____. "A Note in Defense of Satire." ELH 7 (1942): 253-64.
Satiric indignation as derision tempered by moral idealism.
2040. Bridgman, Richard. "Satire's Changing Target." CCC 16 (1965): 85-89.
Weapons turned on the self by American satirists to expose its inadequacies, hypocrisies.
2041. Bryant, J. A., Jr. The Compassionate Satirist: Ben Jonson and His Imperfect World. Athens: U of Georgia P, 1972.
Public role of moralist, satirist; critics of manners and morals within his comedies; from criticism in other plays to acceptance in Bartholomew Fair.
2042. Buchen, Irving H. "Decadent Sexuality and Satire." Paunch 40-41 (1975): 64-77.
Type of satire forsaking comedy, correction, moving into tragedy, blasphemy.
2043. Bullitt, John M. Jonathan Swift and the Anatomy of Satire: A Study of Satiric Technique. Cambridge, MA: Harvard UP, 1953.
Exposure by ridicule, gay contempt; his satiric detachment achieved through invective, diminution, irony; rhetoric of his satire; mechanism; triumph of artifice.
2044. Campbell, Oscar James. Comical Satyre and Shakespeare's Troilus and Cressida. San Marino, CA: Huntington Library, 1938.
Jonson's, Marston's transfer of theory, conventions of formal satire to dramatic comedy; their exposure of gulls; Shakespeare's more ethical satire.
2045. Cannan, Gilbert. Satire. London: Secker, 1915.
Satire as purgative; satirist as discoverer of disease.
2046. Capp, Al. "It's Hideously True." Life 13 Mar. 1952: 100-08.
Freedom to laugh at each other in satire; its fun, fantasy.
2047. Caputi, Anthony. John Marston, Satirist. Ithaca, NY: Cornell UP, 1961.
His experiments in satiric forms as way of apprehending world; his attention to laughter in satire; lovers-in-distress burlesques and disguise plots.
2048. Carens, James F. The Satiric Art of Evelyn Waugh. Seattle: U of Washington P, 1966.

Satire's implicit, explicit standards; Waugh's objectivity and detachment, techniques of counterpoint, dialogue, comedy.

2049. Clark, Arthur Melville. "The Art of Satire and the Satiric Spectrum." Studies in Literary Modes. 1946. N.p.: Folcroft, 1971. 31-49.
Heterogeneity of satire; its exposure of folly and castigation of vice; its rejection and astringent pleasure.
2050. Clark, John R. "Bowl Games: Satire in the Toilet." MLS 4.2 (1974): 43-58.
Use of scatological humor to parody, expose folly in twentieth century satire.
2051. _____, ed. "Satire: Language and Style." Thalia 5.1 (1982): 3-49.
John R. Clark, "Introduction," 3-4.
Jewel Spears Brooker, "Satire and Dualism," 5-13.
John R. Clark, "Chafing Dish: Satire's Adulteration of Language and Style," 14-26.
William S. Anderson, "Rustic Urbanity: Roman Satirists In and Out of Rome," 27-34.
Frederick Garber, "Self and the Language of Satire in Don Juan," 35-44.
2052. Coffey, Michael. Roman Satire. London: Methuen; New York: Barnes, 1976.
Lucilian tradition of Lucilius, Horace, Persius, Juvenal; Menippean satire of Varro, Seneca, Petronius.
2053. Davis, Herbert. The Satire of Jonathan Swift. New York: Macmillan, 1947.
His intention to display wit in literary satire, to bring about action in political satire, to vex in moral satire.
2054. Duff, J. Wight. Roman Satire: Its Outlook on Social Life. Berkeley: U of California P, 1936.
Satiric criticism supported by salutary aim to improve manners, morality; Lucilius, Horace, Menippean satire, Phaedrus, Persius, Martial, Juvenal.
2055. Elkin, P. K. The Augustan Defense of Satire. Oxford: Clarendon, 1973.
Justification of satire's moral function; awareness of discrepancy between rational/actual both necessity for satire and its function.
2056. Elliott, Robert C. The Power of Satire: Magic, Ritual, Art. Princeton, NJ: Princeton UP, 1960.
Survival of early connection with magic in latent sense of

satire's destructive power; analysis of Roman verse satire, satires by Shakespeare, Molière, Swift, Lewis, Campbell.

2057. _____. "Saturnalia, Satire, and Utopia." YR 55 (1966): 521-36.
Satire, utopia distinguished by relative emphasis on positive and negative elements necessary to both.
2058. Enright, D. J. "Poetic Satire and Satire in Verse: A Consideration of Jonson and Massinger." Scrutiny 18 (1952): 211-23.
Two modes distinguished in Volpone and A New Way to Pay Old Debts.
2059. Erenstein, Robert L. "Satire and the Commedia dell'Arte." Western Popular Theater. Eds. David Mayer and Kenneth Richards. London: Methuen, 1977. 29-47.
Commedia adapted to satiric intention as it lost elements of game played for its own sake.
2060. Feinberg, Leonard. Introduction to Satire. Ames: Iowa State UP, 1967.
Satire as playfully critical distortion of the familiar; its material from dissimulation, images of the world; its techniques of incongruity, surprise, pretense, superiority.
2061. _____. "Political Satire in Communist Europe." SNL 5 (1968): 95-105.
Satiric devices of persona, allegory, symbol, fable and the need for self-protection.
2062. _____. "Satire and Humor: In the Orient and in the West." Costerus 2 (1972): 33-61.
Similar enjoyment of incongruity to express aggression or superiority.
2063. _____. "Satire: The Inadequacy of Recent Definitions." Genre 1 (1968): 31-37.
Satire as impure mode distinguished by criticism, distortion, entertainment.
2064. _____. The Satirist: His Temperament, Motivation, and Influence. Ames: Iowa State UP, 1963.
Creativity, morality, compensation, adjustment as motives; influence on beliefs (especially on ambiguous ideology).
2065. Frye, Northrop. "The Mythos of Winter: Irony and Satire." Anatomy of Criticism: Four Essays. Princeton, NJ: Princeton UP, 1957. 223-39.
Satire as militant irony, with norms relatively clear; fantastic or grotesque humor and object of attack essential.

2066. Getlein, Frank and Dorothy Getlein. The Bite of the Print: Satire and Irony in Woodcuts, Engravings, Etchings, Lithographs and Serigraphs. New York: Potter, 1963.
Technique of reversed vision and intellectual detachment; subversive outlook since beginning of European printmaking.
2067. Gill, R. B. "The Structures of Self-Assertion in Sixteenth-Century Flytings." RenP 1983 (1984): 31-41.
Flytings as paradigm of Renaissance satire: self-assertion without losing control, verbal virtuosity.
2068. Goldgar, Bertrand A. "Satires on Man and 'the Dignity of Human Nature.'" PMLA 80 (1965): 535-41.
Attacks on human species within satiric genre; criticized as affront to human dignity, perversion of true satire.
2069. Greenblatt, Stephen Jay. Three Modern Satirists: Waugh, Orwell, and Huxley. New Haven, CT: Yale UP, 1965.
Fantasy as fundamental to satire, joined with dislike, object of attack; weakness, passivity of their characters; demonic symbols.
2070. Gruner, Charles R. "Ad Hominem Satire as a Persuader: An Experiment." JQ 48 (1971): 128-31.
Negative correlation between effective ethos and humor-ousness in satire.
2071. _____. "Editorial Satire as Persuasion." JQ 44 (1967): 727-30.
Readers least in agreement with satirical thesis most likely affected by it.
2072. _____. "An Experimental Study of Satire as Persuasion." SM 32 (1965): 149-54.
Satire too indirect to be effective as persuasive device.
2073. _____. "A Further Experimental Study of Satire as Persuasion." SM 33 (1966): 184-85.
Attitude change not generally produced by satire.
2074. Gubar, Susan. "The Female Monster in Augustan Satire." Signs 3 (1977): 380-94.
Fear of mortality and physicality exorcised by projection onto the other in satire.
2075. Haas, William E. "Some Characteristics of Satire." SNL 3 (1965): 1-3.
In literary satire: censure of folly; non-literal meaning; distortion; diminution; witty, grotesque approach.
2076. Hays, H. R. "Satire and Identification: An Introduction

to Ben Jonson." KR 19 (1957): 267-83.

Absence of sympathetic characters in his plays.

2077. Heath-Stubbs, John. The Verse Satire. London: Oxford UP, 1969.
English satire, including its Roman models, from Tudor and Jacobean to modern satire.
2078. Highet, Gilbert. The Anatomy of Satire. Princeton, NJ: Princeton UP, 1962.
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Urbane dissimulation and allegorical interpretation within communicator's realm.

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FOOL, CLOWN, TRICKSTER, AND
OTHER COMIC TYPESFool

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His essence in comic simple-mindedness; sporadically wise in part one, increasingly wise in part two.

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Clown

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His clowns as image of ambivalent, unpredictable human nature.

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Clown as alter ego, symbolic slayer, caricature of man; underdog's triumph as dream of happiness.

2309. Vintner, Maurice. "The Novelist as Clown: The Fiction of J. P. Donleavy." Meanjin 29 (1970): 108-14.
His novels as clown's fantasy world built around self.
2310. Winkler, Elizabeth Hale. The Clown in Modern Anglo-Irish Drama. Frankfurt: Lang, 1977.
Sources in nineteenth-century clowning and stage Irishmen; clowns in Boucicault, Shaw, Lady Gregory, Synge, O'Casey, Beckett.
2311. Wright, Louis B. "Variety-show Clownery on the Pre-Restoration Stage." Anglia 52 (1928): 51-68.
Prevalence of extraneous clown scene and public taste; clown's horse-play, practical jokes, buffoonery.
2312. Zucker, Wolfgang M. "The Clown as the Lord of Disorder." TT 24 (1967): 306-17.
His disorderliness as contempt for all human order, testimony to uncontested majesty of God.
2313. _____. "The Image of the Clown." JAAC 12 (1954): 310-17.
His affirmation of order by denying it; his versatile rationality, obscene sensuality.

See also 158, 192, 268, 506, 738, 786, 824, 914, 931, 1008, 1017, 1045, 1070, 1082, 1097, 1174, 1194, 1309, 1543, 1561, 1625, 1671, 1772, 1856, 1857, 1862, 1867, 2235, 2351, 2683, 3022.

Trickster

2314. Abrahams, Roger D. "Trickster, the Outrageous Hero." Our Living Traditions: An Introduction to American Folklore. Ed. Tristram Potter Coffin. New York: Basic, 1968. 170-78.
Rebellious, egotistical, amoral, regressive figure, image of energy, personal freedom amid group restriction.
2315. Abrams, David. "A Developmental Analysis of the Trickster from Folklore." Studies in the Anthropology of Play: Papers in Memory of B. Allen Tindall. Proceedings from the Second Annual Meeting of the Assoc. for the Anthropological Study of Play. West Point, NY: Leisure, 1977. 145-54.
Trickster as agent of socialization, symbol of inversion.
2316. Ashley, Kathleen M. "The Guiler Beguiled: Christ and Satan as Theological Trickster in Medieval Religious Literature." Criticism 24 (1982): 126-37.
Trickster as mythical breaker of taboos, violator of boundaries; Christ as the true trickster.

2317. Babcock-Abrahams, Barbara. "'A Tolerated Margin of Mess': The Trickster and His Tales Reconsidered." JFI 11 (1975): 147-86.
Trickster's comic marginality, from which his creative negation generates laughter and *communitas*.
2318. Baim, Joseph. "The Confidence-Man as 'Trickster.'" ATQ 1 (1969): 81-83.
Melville's ambivalent character as teacher and savior, reaching wisdom of paradox.
2319. Brown, Norman O. Hermes the Thief: The Evolution of a Myth. Madison: U of Wisconsin P, 1947.
Trickster as manifestation of magical power (in stealth and seduction) and beneficent culture hero.
2320. Cray, Ed. "The Rabbi Trickster." JAF 77 (1964): 331-45.
Trickster as social cement, both wise and foolish.
2321. El Saffar, Ruth. "Tricking the Trickster in the Works of Cervantes." Symposium 37 (1983): 106-24.
Trickster allied with frightful antisocial forces, yet his disruption potentially healing.
2322. Jung, C. G. "On the Psychology of the Trickster Figure." The Archetypes and the Collective Unconscious. Trans. R. F. C. Hull. Vol. 9 of Collected Works. 20 vols. London: Routledge, 1959. 255-72.
Trickster as collective shadow figure, summation of inferior character traits in individuals.
2323. Le Pin, Deirdre. "Tale and Trickster in Yoruba Verbal Art." RAL 11 (1980): 327-41.
Trickster as incarnation of chaos and disruption, offering release through personal excess.
2324. Levine, Lawrence W. "'Some Go Up and Some Go Down': The Meaning of the Slave Trickster." The Hofstadter Aegis: A Memorial. Eds. Stanley Elkins and Eric McKittrick. New York: Knopf, 1974. 94-124.
Animal trickster as agent of world's irrationality, model of disrespect and contempt.
2325. Metman, Philip. "The Trickster in Schizophrenia." JAnalPsych 3 (1958): 5-20.
Trickster as personification of unconscious content.
2326. Pelton, Robert D. The Trickster in West Africa: A Study of Mythic Irony and Sacred Delight. Berkeley: U of California P, 1980.
Trickster's humble braggadocio, gamy holiness, sacred

profanity, metasocial commentary, celebration of open-endedness; symbol of transforming power of imagination.

2327. Pemberton, John. "Eshu-Elegba: The Yoruba Trickster God." AfrA 9.1 (1975): 20-27, 66-70, 90-92.

Trickster identified with capricious element in human existence; figure of autonomous energy.

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Trickster as creator/destroyer, culture hero and divine buffoon voicing protest against obligation; his primary traits--appetite, wandering, sexuality.

2329. Regalado, Nancy Freeman. "Tristan and Renart: Two Tricksters." ECr 16 (1976): 30-38.

Trickster's refusal of imperfect world; trickery necessary because of his insatiable desire and impossible object.

2330. Ricketts, Mac Linscott. "The North American Indian Trickster." HistRel 5 (1966): 327-50.

Trickster as personification of human traits raised to highest order, giving purpose to life.

2331. Sheppard, Richard W. "Tricksters, Carnival and the Magical Figures of Dada Poetry." FMLS 19 (1983): 116-25.

Trickster's exteriorization of psychic energy, therapeutic purpose.

2332. Stanford, Raney. "The Return of Trickster: When a Not-a-Hero Is a Hero." JPC 1 (1967): 228-42.

Trickster's survival by cunning, intelligence, cowardice; mode for protagonists in modern fiction.

2333. Stern, Theodore. "The Trickster in Klamath Mythology." WF 12 (1953): 158-74.

Dualism as his essence--amoral yet beneficent.

2334. Street, Brian V. "The Trickster Theme: Winnebago and Azande." Zande Themes: Essays Presented to Sir Edward Evans-Pritchard. Eds. André Singer and Street. Oxford: Blackwell, 1972. 82-104.

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2335. Sullivan, Philip E. "Buh Rabbit: Going Through the Changes." SBL 4.2 (1973): 28-32.

Figure of trickster in literary, film images of field slave and black militant.

2336. Voegelin, Erminie W., Melville Jean Herskovits, and Alfred Métraux. "Trickster." Funk & Wagnalls Standard Dictionary of Folklore, Mythology and Legend. Eds. Maria Leach and Jerome Fried. New York: Funk, 1950. 1123-25.

Trickster as projection of human insufficiency; audience satisfaction from his triumph over larger adversary.

2337. Wescott, Joan. "The Sculpture and Myths of Eshu-Elegba, the Yoruba Trickster, Definition and Interpretation in Yoruba Iconography." Africa 32 (1962): 336-54.

Trickster as externalization of difficulties of conforming, enemy of stagnation.

See also 268, 286, 580, 684, 785, 956, 1032, 1086, 2250, 2261.

Other Types

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His history, including the Roman miles gloriosus, his revival in Italian commedia erudita, the Captain in commedia dell'arte, the English morality play vice.

2339. Crawford, J. P. Wickersham. "The Braggart Soldier and the Rufian in the Spanish Drama of the Sixteenth Century." RR 2 (1911): 186-208.

Influence of Plautus, Italian Captain, Celestina on figure.

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Morality play vice as enemy of God, satirist, tempter of man, buffoon.

2341. Forbes, F. William. "The 'Gracioso': Toward a Functional Re-evaluation." Hispania 61 (1978): 78-83.

Asocial, unprincipled nature of gracioso related to feast of fools tradition; alter ego of dramatist.

2342. Friedman, Melvin J. "The Schlemiel: Jew and Non-Jew." SLitI 9.1 (1976): 139-53.

Fictional figure prominent in circumstances acknowledging anti-hero and anti-novel.

2343. Happé, Peter. "The Vice and the Folk-Drama." Folklore 75 (1964): 161-93.

Affinity of four comic figures (doctor, doctor's man, presenter, fool) with the vice.

2344. _____. "'The Vice' and the Popular Theatre, 1547-80."

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Comic extravagance brought about by his homiletic function (making evil realistic) in interludes.

2345. Jauss, Hans Robert. "The Paradox of the Misanthrope." CL 35 (1983): 305-22.

Figure to explore unnaturalness, return to moderation in comedies by Menander, Molière, Hofmannsthal.

2346. Konstan, David. "A Dramatic History of Misanthropes." CompD 17 (1983): 97-124.

His double nature--virtue and social deficiency--in plays by Menander, Shakespeare, Molière.

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Exposer of folly, figure of manifest destiny in works of Hawthorne, Melville, Twain, Howells, others.

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Covert cultural hero unlike traditional trickster; his delight in series of roles, manipulation of belief in Melville, Poe, Twain, Faulkner, Heller, Ellison, Bellow, Kesey, Barth, others.

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2350. Mares, Francis Hugh. "The Origin of the Figure Called 'the Vice' in Tudor Drama." HLQ 22 (1958): 11-29.

Fool of popular festival as basis for this morality play type.

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His evolution from realistic yokel to legendary, poetic figure in Italy, France, England; his enigmatic personification of life force.

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Influence of Harlequin on the comic confidential servant.
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Clown persona inhabiting ideal moral universe as envisioned by child.
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2357. Suther, Judith D. "Harlequin on the Revolutionary Stage." RS 43 (1975): 235-44.
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Motifs of wise man playing fool or master needing jester in visual art from mid-fifteenth to mid-seventeenth centuries.
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Trickster figure manifesting awareness of reality and social convention in novels by Melville, Twain, West.
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Iconoclasm, obscene fantasy, burlesque pathos from Miller's role of artist-clown.
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Weak fool's dual role as comic relief and anxious reminder

in Mendele, Aleichem, Singer, Hemingway, Bellow, Malamud, Podhoretz, Roth.

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Relationship of hypocrite to father's irresponsibility in two comedies.

See also 197, 375, 404, 412, 436, 445, 454, 471, 477, 502, 510, 511, 512, 513, 565, 578, 595, 609, 622, 630, 641, 643, 644, 646, 652, 741, 751, 755, 772, 774, 775, 792, 837, 883, 886, 909, 912, 969, 1000, 1005, 1043, 1074, 1113, 1116, 1160, 1177, 1185, 1204, 1207, 1265, 1280, 1334, 1373, 1441, 1444, 1549, 1625, 1673, 1726, 1738, 1776, 1780, 1807, 1846, 1847, 1924, 1936, 2240, 2246.

THE GROTESQUE

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2368. Barasch, Frances K. "Definitions: Renaissance and Baroque, Grotesque Construction and Deconstruction." MLS 13.2 (1983): 60-67.
Native English grotesque of vices, fools in Shakespeare; its classical concept in Spenser; deconstruction of both.
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2370. Billman, Carol. "Grotesque Humor in Medieval Biblical Comedy." ABR 31 (1980): 406-17.

Fusion of repulsion/fascination or amusement/terror in unsettling scenes to shock audience into stronger piety.

2371. Buren, M. B. v. "The Grotesque in Visual Art and Literature." DQR 12 (1982): 42-53.

Clash of three pairs of incompatible codes (including comedy/tragedy) with effect of perplexity, bewilderment.

2372. Campbell, Anne. "The Grotesque as a Critical Concept--A Question of Cultural Values." Seminar 15 (1979): 251-61.

The grotesque as mode of illusion dependent on bisociation of incompatible elements.

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Play on ludicrousness and terror inherent in semantic tradition from Shakespeare to Joyce; its unsettling effect.

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Blend of terror and comedy to intensify character and theme.

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Tension of low comedy and high seriousness in tradition of medieval Gothic; fantasy forced into violent form to prove premises; Falstaff, Hamlet, Thersites, Iago, Caliban.

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Effect of absurdity or estrangement in thematic and structural grotesque; devices of distortion and shift.
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The grotesque as comic/horrendous deviation from expected normative pattern.
2382. Gibian, George. "The Grotesque in Dostoyevsky." MFS 4 (1958): 262-70.
The grotesque as distortion of the decorous or proper, inspiring the comic with disturbing incongruities.
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Form determined by incongruity (juxtaposition of comic/tragic, ludicrous/demonic), tension, motion, concretization.
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Species of confusion, strong forms of the ambivalent and anomalous in works by E. Brontë, Poe, Mann, Conrad.
2386. Helbling, Robert E. "The Function of the 'Grotesque' in Duerrenmatt." SNL 4 (1966): 11-19.
Ludicrous side of the grotesque exploited for caricature, satire, paradox from which the demonic is never absent.
2387. Hollington, Michael. Dickens and the Grotesque. London: Helm; Totowa, NJ: Barnes, 1984.
Art of incongruous sensations (marvelous/mundane, comic/monstrous, natural/supernatural, human/animal) on temporal and spatial axes.

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The grotesque as unresolved clash of comic with something incompatible in his satiric and burlesque works.
2389. Ilie, Paul. "Gracián and the Moral Grotesque." HR 39 (1971): 30-48.
Man reduced to distorted marionette through moral transvaluation, physical inversion, ironic self-awareness.
2390. . "Grotesque Portraits in Torres Villarroel." BHS 45 (1968): 16-37.
Animalism, dehumanization within dream structure used for satire.
2391. Jennings, Lee Byron. The Ludicrous Demon: Aspects of the Grotesque in German Post-Romantic Prose. UCPMP 71. Berkeley: U of California P, 1963.
The grotesque as interaction of fear and laughter to produce outlandishness; figure in human form without real humanity; works by Heine, Inmermann, Ludwig, Stifter, others.
2392. Kayser, Wolfgang. The Grotesque in Art and Literature. Trans. Ulrich Weisstein. Bloomington: Indiana UP, 1963.
The grotesque as play with the absurd to invoke and subdue demonic aspects of physical universe; the fantastic and the satiric as basic types.
2393. Kellett, E. E. "The Grotesque." Fashion in Literature: A Study of Changing Taste. London: Routledge, 1931. 215-30.
The grotesque, from interplay of humor and incongruity, used to negate an inferiority complex.
2394. Knight, G. Wilson. "King Lear and the Comedy of the Grotesque." The Wheel of Fire: Interpretations of Shakespearian Tragedy. 4th ed. London: Methuen, 1949. 160-76.
The grotesque as process of humor where two incompatibles (comedy and tragedy) are resolved in demonic laughter.
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Koestler's idea of sudden bisociation used to explore the grotesque in Faulkner, Styron, O'Connor, others.
2397. Mann, Yuri. "The Magnifying Glass of Grotesque." Trans. John Becker. SovL 269 (1970): 133-44.

Oddity as object, method of portrayal; character's natural behavior in fantastic action used for satire.

2398. Masiello, Francine. "Grotesques in Cortázar's Fiction: Toward a Mode of Signification." KRQ 29 (1982): 61-73.

The grotesque as combination of uncanny/comic, style of inversion foregrounding narrative utterance.

2399. Millichap, Joseph R. "Distorted Matter and Disjunctive Forms: The Grotesque as Modernist Genre." ArQ 33 (1977): 339-47.

The grotesque as expression of fragmentation, alienation of modern world in Anderson, McCullers, Faulkner.

2400. Motto, Anna Lydia and John R. Clark. "Grotesquerie Ancient and Modern: Seneca and Ted Hughes." CML 5 (1984): 13-22.

The grotesque as a reflection of sickness of civilization with eerie accuracy and intensity.

2401. Mueller, Guenther H. S. "Friedrich Duerrenmatt's Use of the Grotesque." Friedrich Duerrenmatt: A Collection of Critical Essays. Eds. Bodo Fritzen and Heimy F. Taylor. Normal: Applied Lit. P, 1979. 1-17.

His stylization, exaggeration leading to repugnant distortion; its use to achieve tragic effect in comedy.

2402. Muller, Gilbert H. Nightmares and Visions: Flannery O'Connor and the Catholic Grotesque. Athens: U of Georgia P, 1972.

Comic perspective gained through exaggeration, fusion, caricature, used to reveal her theological ideas.

2403. Neuleib, Janice Witherspoon. "Comic Grotesques: The Means of Revelation in Wise Blood and That Hideous Strength." C&L 30 (1981): 27-36.

Awareness of healthy norm, in contrast to bent images accepted as reality, created by O'Connor's grotesques.

2404. Novak, Maximillian E. "Gothic Fiction and the Grotesque." Novel 13 (1979): 50-67.

Grotesque distortion as simultaneously disturbing and compelling.

2405. O'Connor, Flannery. "Some Aspects of the Grotesque in Southern Fiction." Mystery and Manners: Occasional Prose. Eds. Sally Fitzgerald and Robert Fitzgerald. New York: Farrar, 1969. 36-50.

The grotesque as realism of distances, violent and comic because of discrepancies (concrete, invisible) combined.

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Genre merging tragedy and comedy, seeking the sublime in the antipoetic and ugly; Anderson, West, Algren, Bowles, others.

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Joyce's comic, disturbing conflict from collision of fragments in style of comic surprise and incongruity.

2408. Peppard, Murray B. "The Grotesque in Duerrenmatt's Dramas." KFLQ 9 (1962): 36-44.

Its function to expose the essential beneath the conventional in comic, macabre revelations.

2409. Presley, Delma Eugene. "The Moral Function of Distortion in Southern Grotesque." SAB 37.2 (1972): 37-46.

Grotesque images of human incompleteness, separation from God in O'Connor, Williams, McCullers.

2410. Reich, Annie. "The Structure of the Grotesque-Comic Sublimation." Bulletin of the Menninger Clinic 13 (1949): 160-71.

The grotesque as disguise (disfigurement or deformation) to hide resurrected instinctual aims in comic production.

2411. Rhodes, Neil. Elizabethan Grotesque. London: Routledge, 1980.

Frivolity and macabre as poles of the grotesque; physicality of language of comic prose and satiric drama; emphasis on Nashe, Jonson, Shakespeare.

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Physical similarities between mimic actor and grotesque figure.

2413. Schevill, James. "Notes on the Grotesque: Anderson, Brecht, and Williams." TCL 23 (1977): 229-38.

The grotesque as distortion imposed on character by society; American grotesque connected with European styles.

2414. Sell, Rainer. "The Comedy of Hyperbolic Horror: Seneca, Lucan and 20th Century Grotesque." Neohelicon 11.1 (1984): 277-300.

The grotesque as appalling moral and ethical deformation, expressed through animality, mutilation.

2415. Spiegel, Alan. "A Theory of the Grotesque in Southern Fiction." GaR 26 (1972): 426-37.

Deformed figures in Capote, Faulkner, McCullers, O'Connor as psychologically realistic.

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The grotesque as new vision of world, not just exaggeration of certain features.

2417. Steig, Michael. "Defining the Grotesque: An Attempt at Synthesis." JAAC 29 (1970): 253-60.

The grotesque as managing of the uncanny by the comic, distorting threatening psychic material toward harmlessness.

2418. _____. "George Cruikshank and the Grotesque: A Psychodynamic Approach." George Cruikshank: A Revaluation. Ed. Robert L. Patten. Princeton, NJ: Princeton U Lib., 1974. 189-211.

The grotesque as mixture of fear and comedy, simultaneously arousing and defending against anxiety.

2419. _____. "The Grotesque and the Aesthetic Response in Shakespeare, Dickens, and Gunter Grass." CLS 6 (1969): 167-81.

Response to the grotesque as therapeutic--confronting and allaying anxiety, seen as evil in Shakespeare and Dickens.

2420. Struc, Roman S. "Categories of the Grotesque: Gogol and Kafka." Proceedings of the Comparative Literature Association. Vol. IV: Franz Kafka: His Place in World Literature. Ed. Wolodymyr T. Ayla. Lubbock: Interdept. Comm. on Comp. Lit., Texas Tech U, 1971. 135-54.

Fantastic playfulness of the grotesque used to magnify disparities in Gogol, reveal absurdities in Kafka.

2421. Thomson, Philip. The Grotesque. Critical Idiom 24. London: Methuen, 1972.

The grotesque as unresolved clash of incompatibles in work and response; disharmony, the comic and terrifying, extravagance and exaggeration, abnormality as its elements.

2422. Walther, Maud S., ed. "The Grotesque in Film and Literature." Purdue University Fifth Annual Conference on Film. West Lafayette, IN: Purdue U, 1980. 3-21.

Gregory A. Waller, "Satire and the Grotesque in Herzog's *Even Dwarfs Started Small*," 3-10.

Beatrice Stiglitz, "Myth and Countermyth: the Grotesque in the Films of Lina Wertmüller," 11-14.

Michael Johnson, "Two Kinds of Satyricon: The Grotesque in Petronius and Fellini," 15-21.

2423. Watson, Edward A. "Incongruity Without Laughter: Kenneth Burke's Theory of the Grotesque." UWR 4.2 (1969): 28-36.

The grotesque as mystic oxymoron, perspective by incongruity arriving at new meaning.

2424. Zahareas, Anthony N., gen. ed. Ramon del Valle-Inclán: An Appraisal of His Life and Works. New York: Las Americas, 1968.

Contains these relevant essays:

Anthony N. Zahareas, "The Absurd, The Grotesque and the Esperpento," 78-108.

Malcolm Griffith, "Theories of the Grotesque," 483-92.

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Sumner Greenfield, "La Reina Castiza and the Esthetics of Deformation," 541-52.

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